

**WAR IMAGES** EXCLUSIVE SCENES FROM *THE CLONE WARS*! **STAR TOURS AT 21** THE *STAR WARS* DISNEY THEME PARK RIDE EXPLORED! **RELIVE 1978** IT'S THE *STAR WARS* HOLIDAY SPECIAL!

**100  
PAGES!**

# STAR WARS

**INSIDER**

**THE FORCE  
UNLEASHED!**

The *Star Wars*  
Videogame is  
Finally Here!

**TOP TEN  
CLASSIC  
QUOTES**

"I've Got a Bad  
Feeling About This!"

**VISUAL  
MAGIC**

Special  
Effects  
Maestro  
Dennis  
Muren

# DARK FORCES

**THE CLONE WARS TV SERIES ARRIVES!**

**FASTEN YOUR  
SEATBELTS!**

Celebrating 21 years  
of *Star Tours*!

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Collectibles, Ask Lobot,  
Comics, Classic Moment



DOCKING BAY

# THIS ISSUE....

"I TOLD YOU THIS VICTORY WAS TOO EASY!" —MASTER KENOBI

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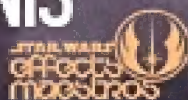
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# THE SPECIAL EDITION!

As well as our regular newsstand edition, *Star Wars Insider* is also available with this exclusive variant cover (same content).

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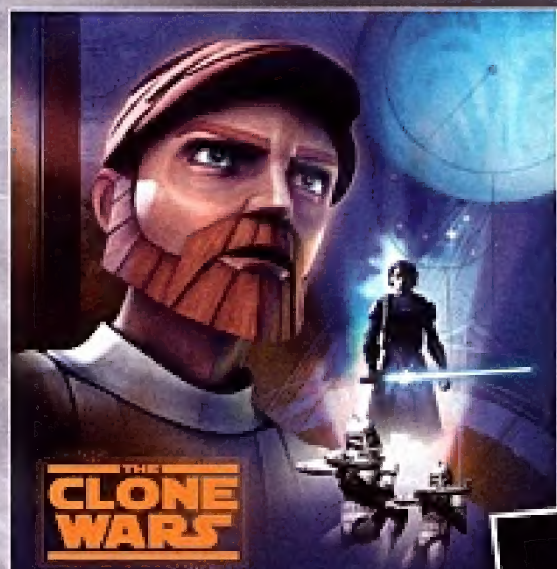
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INSIDER'S WELCOME

# "Only the likes of me are prepared to tear the galaxy down."

— Asajj Ventress, *The Clone Wars*

## CONTACT US

email us:  
starwarsinsider@titanemail.com

visit us:  
www.titanmagazines.com  
www.titanmagazines.co.uk

write to us:  
UNITED STATES  
Star Wars Insider  
Titan Magazines  
8005 Santa Monica Blvd.  
#1-298, West Hollywood  
CA 90046-5877  
USA

UNITED KINGDOM  
Star Wars Insider  
144 Southwark Street  
London  
SE1 0UP  
United Kingdom

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**T**he Clone Wars are upon us! Following release of the feature-length film, the weekly half-hour series is starting up at different times in countries around the world. Every week there will be 22 or so minutes (plus advertising) of a small *Star Wars* movie, with the same high quality of CG animation as the film.

The series will start in October in the U.S. (February in the U.K.). The running time, combined with even more expansive multi-episode story arcs, promises in-depth storytelling and character development.

This could be the biggest thing to hit *Star Wars* since the long wait for the prequels. We've seen some of the episodes, and rapidly forgot we were watching a "cartoon". The flowing animation, action, and glorious realization of the *Star Wars* galaxy quickly answer any doubts: this is the real deal!

The first season alone promises an additional eight hours of *Star Wars* action and story. That's equivalent to another **FOUR** movies! And Lucasfilm

Animation is forging ahead on second season shows now that, after several years hard work, the first season is ready for transmission.

You thought the Expanded Universe was big? Well, it's about to get a whole lot bigger. Movie Director Dave Filoni (who is supervising director of the series) and his talented crew will bring us a horde of brand new *Star Wars* characters, creatures, places, and cultures! Prime among those new characters is Anakin Skywalker's new Padawan, Ahsoka. What's her story? We know some of it from the theatrical release of *The Clone Wars* movie, but something tells us there's much more to



## TAKING OFF ON A STAR TOUR

**JUMP NOW** to page 16 to get learn more than you ever thought you'd want to about *Star Tours*!

be discovered. And that's just one character!

Has there ever been a better time to be a *Star Wars* fan? We've got all six of the original movies. We've got all the previous spin-offs and the vastly Expanded Universe. We've got the superb *The Force Unleashed*, that offers us even more new stories and unexpected details about that galaxy far, far away.

And as a follow-on to *The Clone Wars* animated series? Yep, it's waiting in the wings: the live-action *Star Wars* TV series. In the not too distant future. Stick with *Star Wars Insider* for your guaranteed official information about how things are developing: everything else is second-hand or speculation. Only *Insider* will have the facts and the access to cover the new shows in the depth you'll want!





# LAUNCH

## CELEBRATING THE CELEBRATION!

STAR WARS ROCKS JAPAN... LITERALLY, AS EARTHQUAKE GREETED DAVE FILONI!



**F**ans at Celebration Japan in Tokyo in July felt the ground shake as supervising director Dave Filoni unveiled video clips of *Star Wars: The Clone Wars*. The Earth really did move as a 7.0 magnitude earthquake helped kick-off the opening day of the three-day event.

George Lucas provided a video welcome and spoke specifically of the Japanese cultural influences on his own work. "I have studied Japan and Japanese culture, so part of what I make comes off as having a lot of Japanese cultural implications. When I did the original *Star Wars*, *The Hidden Fortress* was a big influence on me because the story is told from the point-of-view of two farmers. It's the story of kings and princesses and wars, but [it] told the story of these two farmers. I liked that, so I used that idea with the two robots, and said that I'd tell the story from their point-of-view, even though it's about galactic wars and princesses."

With Carrie Fisher unable to attend, Mark Hamill served as the event's main attraction. He too spoke of his

real-life Japanese connections. "I went to high school in Yokosuka," said Hamill. "My father was in the navy, so we moved around every few years. He got transferred to Yokosuka. Where is Yokosuka? Well, it's in Japan. Japan? Do they have The Beatles in Japan? That was one of my first questions."

Hamill wowed the Celebration audience with his recollections of making *Star Wars*, his first film experience following years of TV work. "I thought, this will be one of those movies hardly any people are going to see, so I can learn, and if I make any mistakes, no one will ever know." As the production progressed, though, Hamill began to think there might actually be something more to *Star Wars*. "I said, this thing will be more popular than *Planet of the Apes*! I was the one from the get-go that was telling Harrison and Carrie that this is going to be a winner. They said, 'Are they really going to make parts two and three? Is the first one going to be a success?' I said, 'Sure!' But they didn't believe me! They said I was crazy."

After rocking the fans' world with his presentation, Dave Filoni talked about working on the new animated *Star Wars* movie and TV series.



The Clone Wars wowed the crowds at Celebration

"The most important thing when you're doing *Star Wars* is trying to maintain what was established in the live-action movies. We were very fortunate with *The Clone Wars*, when we started to develop the look of it, the feel of it, that George [Lucas] really liked what we were doing. Because of that, George is really involved in *The Clone Wars*, and I've been very much his student for the last three years on how to make *Star Wars*."

Filoni also introduced Anakin's Padawan. "Ahsoka's a new character, she's exciting. She has to find a way to establish a relationship with Anakin. Her dynamic is between Anakin and Obi-Wan Kenobi. Obi-Wan Kenobi is the Old Republic, the old way a Jedi was before the Empire. Anakin is the new dynamic, where the

Japanese animator Atsushi Takeuchi relaxes for a brief moment with the *Clone Wars* director Dave Filoni.



# PAD



Republic is heading into an Empire. Between the two of them, you have this student, this young girl who is learning and trying to gauge where her life is going in the middle of this war. She becomes a lot like Anakin at first, and adopts a lot of his qualities, just so she can put up with Anakin's somewhat cocky attitude."

One of Filoni's ambitions with *The Clone Wars* was to introduce a whole new look to *Star Wars*, especially bringing a Japanese anime influence to bear. Renowned anime director Atsushi Takeuchi (*The Ghost in the Shell*) talked about his episode, *The Lair of Grievous*. "It's been a dream come true," said Takeuchi. In an atmospheric, even creepy start to the episode, Kit Fisto follows a homing signal to the Vassek moon, searching for Nute Gunray. Landing his Delta fighter, Fisto is joined by his former Padawan, the Mon Calamari Nahdar Vebb, as well as several clone troopers. They find an entrance to a dark, creepy lair filled with statues honoring a powerful warrior. Before long, the Jedi realize they have uncovered the sanctuary of General Grievous.

"Takeuchi-san [story]boarded his entire episode in a very short time," said Filoni. "He is so economical with what he chooses to show in each frame."

After storyboarding the entire three-act, 22-minute show, Takeuchi sat with George Lucas and went through, shot-by-shot, combining his vision with Lucas' ideas and notes. In working with Lucas, both Takeuchi and Filoni described it as a masterclass in filmmaking. "I was very surprised by how he could edit so quickly on the spot. It was really very impressive," said Takeuchi.

Special guests were not all that was on offer at Celebration Japan. Among the special items of merchandise for sale, there was a stormtrooper hoodie that zipped up completely—covering the face! Additionally, special collecting panels uncovered some lost gems. John Scolari, co-author of the recent *Art of Ralph McQuarrie* book, discovered a stash of early *Star Wars* illustrations in the artist's home. Among them were the original famous C-3PO in the desert painting with a more human face and six-pack abs and an unused crew T-shirt design for *The Empire Strikes Back*. 📖

## EXPANDED UNIVERSE >>>

Full Celebration Japan report in our next issue!

# COMEDY RULES FAN FILMS

## GRINDHOUSE TRAILER. JUNO SPOOF. LIGHTSABER ACTION AND GEORGE LUCAS HIP HOP FEATURE IN FAN MOVIE CHALLENGE!

The winners of the 7th *Star Wars* Fan Movie Challenge were announced at the San Diego Comic-Con at the end of July. Steve Sansweet, Head of Fan Relations, restated Lucasfilm's commitment to allowing fans to play with *Star Wars* icons. "Star Wars and its creator has always had a sense of humor and a willingness to let those inspired by *Star Wars* to play in the galaxy's biggest sandbox."

"When *Star Wars* came out 31 years ago, there was no Internet, or even personal computers, but fans wanted—needed—an outlet for their creative juices. Back then, there were fanzines and an almost instant-cult parody film called *Hardware Wars*, and years later, a not so small professional parody film, *Spaceballs*. Then came *Troops*, Kevin Rubio's breakthrough fan movie, and a whole new generation was inspired to use the digital tools that had been developed by George Lucas and Steve Jobs. Unlike some companies, who shall remain nameless here, who don't like fans messing around with their properties, Lucasfilm encouraged it. After all, George Lucas is an independent filmmaker like some of you in the audience." 📺



Director of Fan Relations Steve Sansweet



## WINNING ENTRIES IN THE 2008 FAN MOVIE CHALLENGE:

**BEST PARODY:** Michael Ramova, for *Star Wars Grindhouse: Don't Go in The Endor Woods* (left).

**BEST COMEDY:** Will Carlough, for *Paraphrase Theater: Tarkin'n'Friends* (bottom left).

**BEST CREATURE / CHARACTER MAKEUP:** Lou Klein, for *Contract of Evil*.

**BEST SHORT SUBJECT:** Oliver Jones, for *The Empire Strikes Back (In 40 Seconds)*.

**BEST ANIMATION:** Jimmy "Mac" McInerney, Kay Minckiewicz, Mark Minckiewicz, Jason Swank for *George Lucas Hip Hop Awards*.

**BEST VISUAL EFFECTS:** Ryan Weber and Michael Scott for *RVD2: Ryan vs. Darkman 2* (left center).

**AUDIENCE CHOICE AWARD:** Jimmy "Mac" McInerney, Kay Minckiewicz, Mark Minckiewicz, Jason Swank for *George Lucas Hip Hop Awards*.

**GEORGE LUCAS SELECTS AWARD:** Robert Reeves for *Padmé*.



# "GEORGE SAID HE WANTED US TO PRODUCE SOMETHING THAT WOULD BLOW EVERYBODY AWAY..."

HIGHLIGHTS FROM THE LUCASFILM COMIC-CON PANEL, FEATURING CATHERINE WINDER, DAVE FILONI, HENRY GILROY AND JASON TUCKER. MODERATED BY STEVE SANSWEET.

**CATHERINE WINDER, PRODUCER:** "George said he wanted us to produce something that would blow everybody away, something that nobody had ever seen before on television. That's no easy task. I spent a lot of time searching for the right people, and was really fortunate to come up with Dave [Filoni] and Henry [Gilroy] and Jason [Tucker]. I really felt like we were going to do something special."

**DAVE FILONI, SUPERVISING DIRECTOR:** "We grew up on *Star Wars* and we really believed in it. It was something that inspired me creatively, and it's something that inspired many generations. I think that's important. I respect everybody out there and their opinions. Everybody comes up to me to talk about *Star Wars*, and I listen because I want to make sure we do it right and this will be the *Star Wars* that we all love."

**HENRY GILROY, STORY EDITOR/WRITER:** "I think that living in the *Star Wars* world, or at least writing in it, really gives you a sense of it. If you're in that world all the time, it starts to feel like home, and it's really easy to write about home when you're familiar with the universe. I wanted to collaborate with George [Lucas] and Dave and Catherine and make something that would stand up to what had come before."

**JASON TUCKER, EDITOR:** "When I first met George, he said he had a lot of respect for editors. It really shows in the way that he works, because there is a purposefulness in the way that he approaches editing. [It's] almost like a tradition that dates back all the way to the birth of film. There's a part of him that's really genuinely open to new ideas. What I've learned the most from him is clarity: to make the story as clear as possible."

**FILONI:** "We're able to tackle a whole bunch of different issues and scenarios. That's really exciting. We had a real opportunity to do really unique things with *Star Wars*. We can deal with just the ground troops on the front line with the clones. We can take obscure characters out of the backgrounds of scenes, like Kit Fisto or Luminara or Plo Koon, and say, what were they like? What did they sound like? How did they interact with the troops? We tell a broad spectrum of stories. What's Padmé doing in the Senate and dealing with Palpatine?"

**GILROY:** "Besides telling war stories, George made it clear he wanted to use [*The Clone Wars*] as a forum to tell various kinds of stories. So we tell mysteries and romances and horror and there's a comedy or two in there, too."

**FILONI:** "Okay, you're going to do a *Star Wars* story. Not only that, but you're going to start telling the story of the Clone Wars. What's the first story you're going to tell? By the way, you're going to show that story to George Lucas, and hope he says that's a good idea. It was really challenging. It's really hard to come up with those ideas. After a while, we got used to it, but man, Henry and I used to argue about just what were going to bring to him to show."

**GILROY:** "Very rarely would George just shoot us down. Most of the time, he'd encourage us to make it bigger, or more ambitious in scope. That's story too small. I want to go to five planets and not three." I think we've produced something that is really extraordinary. Adding to the *Star Wars* saga has been a dream and pleasure. The whole crew really

loves *Star Wars*, and it shows. You can see from what's on the screen, they really bust their tails to get there."

**WINDER:** "[It's been great] to take this into animation and see what this passionate team at Lucasfilm has done. Everybody has worked so hard, and to see it from basically a blank piece of paper to what you guys are going to see on the screen makes me really proud and honored to have been a part of this."

**FILONI:** "After *Revenge of the Sith*, I didn't know what the future of *Star Wars* was. To be part of something where we're actually forwarding *Star Wars*, that's pretty exciting. George is talking about the live-action series, and that, from what I've heard, looks and sounds awesome, so you guys are going to get that in the future. The overall message is that beyond what people thought in 2005, *Star Wars* is alive and well. Because of the dedication of the fans, I'm glad we can all give something back." ☺

EXPANDED UNIVERSE >>>

FOR THE FULL REPORT CHECK OUT [STARWARS.COM](http://STARWARS.COM)

## THE CLONE WARS TV SERIES: THE CRITICS SPEAK

FOLLOWING THE SCREENING OF A COMPLETE EPISODE OF *STAR WARS: THE CLONE WARS* AT THE TELEVISION CRITICS' ASSOCIATION EVENT IN JULY, EARLY REVIEWS OF THE SHOW APPEARED ACROSS THE PRESS. HERE'S SOME OF THE REACTION:

**THE L.A. TIMES:** "The episode looked great, but it's the writing that puts it heads above the franchise's more recent additions. Reporters did get a load of gothic villain Ventress in action. She's genuinely frightening. Yoda's as feisty as ever."

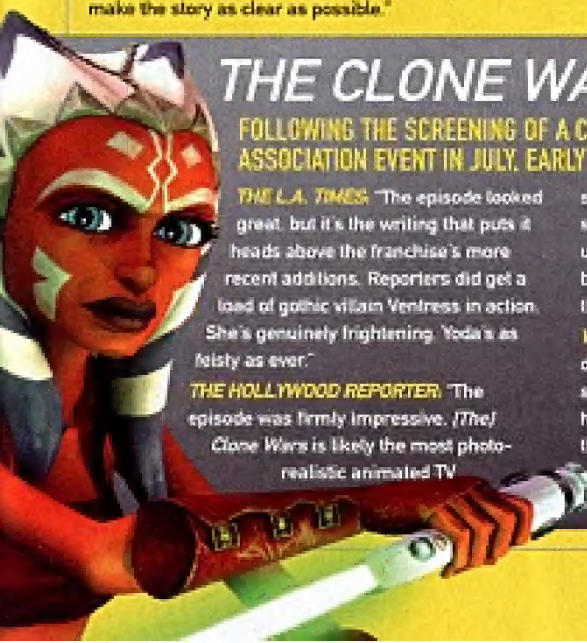
**THE HOLLYWOOD REPORTER:** "The episode was firmly impressive. [*The Clone Wars*] is likely the most photorealistic animated TV

series ever produced. The surround-sound detail was striking. The result is a show that doesn't look entirely unlike the *Star Wars* prequels. The distance in realism between the movies and the animated series is less than you'd expect. The episode was effective."

**VARIETY:** "Dazzling visuals—almost three-dimensional computer animation and rousing battle sequences. The half-hour format and generous helpings of action result in a concept that should keep the flame burning for *Star Wars*. The vibrant imagery and sweeping scope provided by animation allows the series to achieve a theatrical level of

excitement at a significantly reduced cost—and in a tighter episodic format, transforming each mini-adventure into a get-to-the-fun-stuff romp. Alien worlds and characters are rendered in explosions of color, with the computer process creating extraordinary depth and detail. The Force should thus remain a potent force—which explains why Cartoon [Network] execs should have a good feeling about this."

**SAN FRANCISCO CHRONICLE:** "It's action-packed. I'm not sure your average adult is going to be watching this regularly, but I know my five-year-old is going to flip for it." ☺



SAN DIEGO  
COMIC CON  
INTERNATIONAL





# SOUND BITES!

## STAR WARS FOLK SPEAK UP!

# STAR WARS

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### EDITORIAL

Editor Brian J. Robb  
Deputy Editor Jonathan Wilkins  
Senior Editor Simon Hugo  
Art Editor Karl Barr  
Assistant Editor Sarah Herman

## LUCASFILM

### LUCASFILM

Director of Publishing Carol Roeder  
Lucasfilm Editor Frank Parisi  
Director of Content Management and Fan Relations Steve Sansweet  
Art Director Troy Alders  
Bartha Tracks Mary Franklin

### CONTRIBUTORS

Abbie Bernstein, Chris Prince,  
David Hawksett, Daniel Wallace,  
Colin Waddell, Alex Newborn,  
Jon Freet, Jason Fry, Leland Y. Chee,  
Gus Lopez

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### TITAN MAGAZINES

Production Supervisor Kirsten Bryan  
Production Supervisor Jackie Fieck  
Production Supervisor Jany Martin-Kaye  
Production Controller Bob Kelly  
Art Director G. Browne  
Studio Manager Marcus Scudamore  
Circulation Assistant Monica Begum  
Subscriptions Coordinator Fag Tumburi  
Subscriptions Marketing Executive Sabrina Ben  
Circulation Marketing Executive Elizabeth Edwards  
Circulation Executive Steve Tattal  
Circulation Director William Pearson  
Web Marketing Officer Kevin Gill  
US Marketing Officer Beth Alexander  
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Advertising Assistant Alice Wynew  
Advertising Assistant Michelle Wong  
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Operations Director Leigh Rauh  
Executive Director Niam Cheung  
Publisher Nick Landau

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## GEORGE LUCAS

...ON HIS STAR WARS INVOLVEMENT.

"I am the father of our Star Wars movie world—the filmed entertainment, the features and now the animated film and television series. And I'm going to do a live-action television series. Those are all things I am very involved in. I set them up and I train the people and I go through them all. I'm the father, that's my work. Then we have the licensing group, which does the games, toys and books, and all that other stuff. I call that the son—and the son does pretty much what he wants. Once in a while, they ask a question like 'Can we kill off Yoda?', things like that, but it's very loose.

"Then we have the third group, the holy ghost, which is the bloggers and fans. They have created their own world. I worry about the father's world. The son and holy ghost can go their own way."

"The Clone Wars has all of the characters everybody knows—from Yoda to Anakin to Mace Windu to Obi-Wan—they're all there. The live-action series, meanwhile, has nobody [you'll know], because it's after Episode III, so everybody's dead, basically, or hiding somewhere. You hear about the Emperor, just like you do in Episode IV, but it's mostly about a whole different world. I mean, there are a million stories in the big city—you've only seen one of them."

## MATT LANTER

WARGAMES 2 ACTOR ON VOICING ANAKIN IN THE CLONE WARS

"I did an audition and it was very generic. I was told the character was called Starkiller and that he was a mix of a Han Solo and Luke Skywalker type. I did the audition and got the part, and only then did I learn that it was for Star Wars and Anakin. "This will be a very different Anakin than fans are used to as this is before he really started the dark spiral that was in the films. He is much more of a leader and hero in the film as well as a mentor and friend. He is a very likeable individual and I think the audience will see him in a new light, which is what George Lucas wanted, a tragic fall of a true hero.

"The animation looks great. I am not sure how long the series will go, but we will see shades of Anakin's dark side as we go along."

## STEWART LEE

EPISODIC DIRECTOR, THE CLONE WARS

"I really couldn't believe what I was hearing, so I kind of freaked out a bit when I heard that we weren't doing storyboards. In my experience I found the fastest and most efficient way to visualize story was to do it with traditional [story]boards. Of course, I love the project so I was willing to take up the challenge of learning the 3-D tools. And it turns out, after I learned the 3-D tools and pre-visualizing my sequences and shots, we found out it actually cut down the story process by a couple of weeks. It made it faster in the long run. So it's more efficient doing it in 3-D story!"





# CL





# SEND IN THE ONES

INSIDER CATCHES UP WITH SUPERVISING  
DIRECTOR DAVE FILONI FOR THE LATEST  
ON THE UPCOMING STAR WARS: THE CLONE  
WARS ANIMATED TV SERIES.  
ADDITIONAL INTERVIEW: ABBIE BERNSTEIN





How does the forthcoming *Star Wars: The Clone Wars* TV series tie in with the new movie?

The movie sets up major characters, like Obi-Wan Kenobi and Anakin Skywalker, and, of course, the new character, Ahsoka. It was made to stand alone and introduce everybody to the universe we're showing in *The Clone Wars* on television. The series has small arcs that show you the war across a broad spectrum and in many episodes we know what eventually happens to Anakin Skywalker. We know what happens to Obi-Wan Kenobi. Well, some episodes don't even have them, and that's one thing that's really exciting about the series. We get to explore the galaxy in a bigger way.

When and how did you first discover *Star Wars*?

After *Star Wars* came out, there was a summer re-release because the movie did so well. Back then it was more common to do that, I guess. I remember not so much seeing the movie, because I was very young at the time, but I remember driving home from the theater. [I was] sitting in the back of my parents' car pretending my brother and I were Han and Luke, shooting the other cars as if they were TIE fighters. I remember that quite vividly, and then ever since then....

Below: Only the most basic of the Clone Wars' lore is suggested for inspiration. Right: Jensen and Filoni's version of the Clone Wars' story



How young were you when you started drawing, and when did you realize that you had such a gift for it?

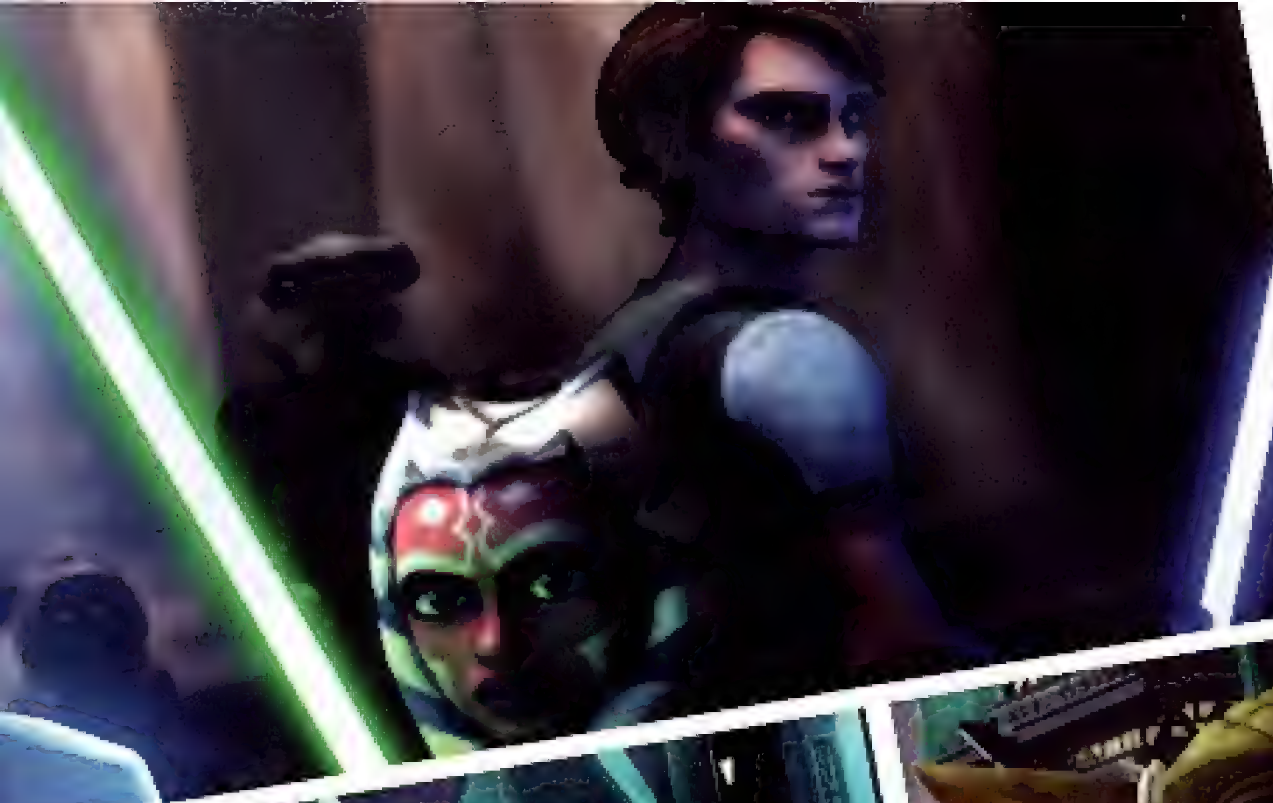
I started drawing really young. It was just something in my household that always happened. I was always interested in the arts, and I got really lucky. In first grade, I had a teacher who had an easel in the back of the classroom. When I finished my work, she'd let me go draw. I think that was a really key thing, that I was encouraged, so I just kept at it. Then, when it came time to figure out what I wanted to do, drawing seemed to be the thing—and animation. I loved music and I loved images, so putting the two together seemed like a great opportunity. Of course, I always loved *Star Wars*, but once I was in college, I thought, "Visual effects are really where I should be, because they don't do animation in *Star Wars*." Who knew?

**"WE KNOW WHAT HAPPENS TO ANAKIN SKYWALKER. WE KNOW WHAT HAPPENS TO OBI-WAN KENOBI. WELL, SOME EPISODES DON'T EVEN HAVE THEM IN."**

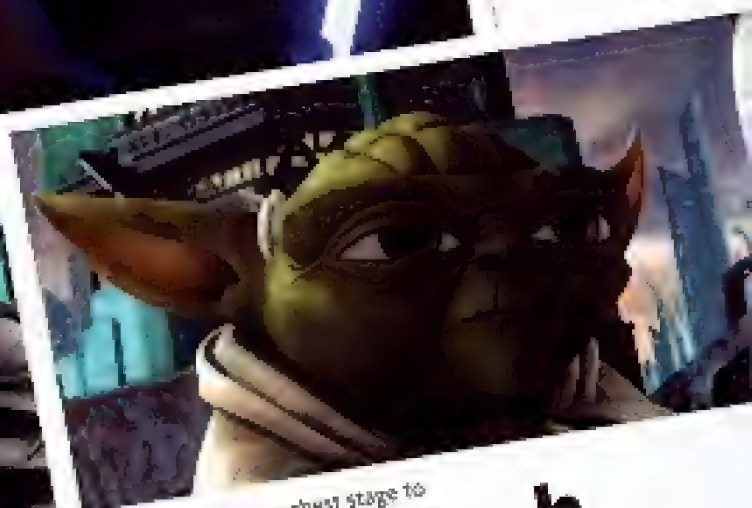
**—DAVE FILONI**







Leh, Johnson, and  
Winkler. Right: It's  
Star Wars! Below:  
Baker, who worked  
on animated films.



What was the interview for the job of supervising director like? I interviewed with producer Catherine Winder first, then Gail Currey, the general manager of Lucasfilm Animation. I just had to explain who I was and some of my interests and what I thought about Star Wars. Then I had to fly up to the ranch and interview [with] George [Lucas]. That was like a whirlwind. He went through my portfolio really quickly. I thought, he's worked with some of the greatest artists in the entertainment industry, so my portfolio must not be that exciting. *Revenge of the Sith* was coming out in a month and a half, so I thought "I'll have a great story while I'm standing in line." I actually met

George Lucas! I had about a 20-minute conversation with him, and then that was it. About five minutes later, Gail and Catherine came out and told me he liked me and I had the job. Then I had to tell my wife that we were moving to San Francisco!

How long does it take to do an episode? From start to finish, there's about a two-week period where we rough out the story with visuals and storyboards. Then we have a six-week period where we shoot it digitally with cameras. Every little set exists in a small 3-D world, and George has really taught me how to shoot it more like a live-action film than an animated movie. So it's a period of about two months before we get an

episode from its roughest stage to preparing it to be animated. Then it takes about another two months to do the full animation itself.

Would it have been possible to make this series a few years ago? Computer animation is constantly expanding and constantly changing, and you can really push the limits of what you want to do with it. I come from a traditional 2-D animation background. For eight years in television animation I worked with just a pencil. Frankly, I never touched a computer. Working with George, we try to look at computers as yet another—although incredibly advanced—pencil. The number of soldiers you see in the episodes of *The Clone Wars*, and the types of battles that we can do—even since we started developing the series and doing these episodes—has definitely grown in scale. The technical side is something we are always working on because it helps the creative, artistic side.

## CLONE WARS





How big is the team working on each episode?  
When you get into all the modeling and rigging of each character, we have around 75 people working on it. On any one episode, I also have about four story artists and an episodic director to tell the story, and a fantastic editor who can handle it all.

Who's doing Yoda's voice? Frank Oz has such an iconic voice, that's tough to measure up to.  
I agree completely. We have Tom Kane, another huge Star Wars fan, and I think he captures that kind of magic. There are several challenges for Tom. In one episode, Yoda does have a lot of dialogue. Speaking like that, with that much dialogue, is a real strain on poor Tom's voice, so it was a very interesting session!

And who's voicing Count Dooku?  
We have Corey Burton doing Count Dooku in the series. He does a brilliant job of capturing that character.

What's the story potential in The Clone Wars? Does the conflict extend as long as the series runs?

That's the good thing about not just telling Anakin Skywalker's story. If we were doing that, we would be stuck on one single arc. I look at the episodes where we have him and Ahsoka, his student, and I know that there is an arc there, because something has to happen to her. We don't see her in Revenge of the Sith. We show the progression of the war. Because we can go left or right of that plot and deal with characters that we have never seen, there is a lot of material, so I can continue with the story. In fact, that's one of the things I have been amazed by in Star Wars history, the Clone Wars take up a three-year period, but there are so many stories to tell. I've been amazed by what we didn't get to, just in the first season. [There are storylines] I would still like to get to, and characters we would still like to explore. So for me, the longer it goes, the more chance we all get to tell fascinating stories in that galaxy.



Do you feel in any way constrained by the events from the films that you have to work around?

Not at all, actually. One of the [great] things is really exploring those events. We know Yoda is powerful, but how does that power develop? How does he use it? In one episode, I really wanted him to be evasive about the ways that the troops are destroyed. So he's not the one outright attacking most of the time. We get to go into more detail that you just couldn't do in the live-action films, because they're mainly focused on Anakin.

I am acutely aware of what happens in *Attack of the Clones* and what happens in *Revenge of the Sith*, and I know that any time I go near one of the principal characters, like Obi-Wan or Anakin or Padmé, that we have to pay very careful attention that the story is going to hook up. For the most part, it's just having a lot of fun and talking to George [Lucas] about what the Jedi were really like.

Can the show run indefinitely, or is it 22 episodes and out?

Well, it won't be 22 episodes and out for me; we're already working on the second season. I'm very happy working at Lucasfilm. As long as George lets us keep making more, I'll do it. I definitely have an arc and a timeline for what I'd like to see happen, and it's really just a question of how do I make that work as we get to do more?

#### The Screen

THE CLONE WARS  
SERIES  
WILL BE  
AVAILABLE  
ON DVD  
AND BLU-RAY  
DISC

Are the episodes all action-packed? We have many different kinds of episodes. I love the action, but you can't have clones blasting battle droids in every single episode, so we have to explore other kinds of things and tell different kinds of stories that are different for the Star Wars universe. I think that's one of the strengths of it. There are all kinds of episodes for all kinds of fans, and [stories for] everyday [non-fan] people who tune in to watch Star Wars.

So what other kinds of episodes are there?

There are some that are more philosophical, and some where Padmé is in the Senate and we deal with a little bit of the politics. We can get a little more into personal stories about some of the characters that don't just involve shoot-'em-ups. I think that's what's got a lot of people so engaged. Everyone knows that in *The Empire Strikes Back* when Leia says, "I love you," Han Solo says, "I know." That's one of my favorite parts. Forget all the snow-walkers and snow-speeders and all that stuff. They're great, but fans really love the emotion.

CLONE WARS





How much pressure is there to grab the fan base?

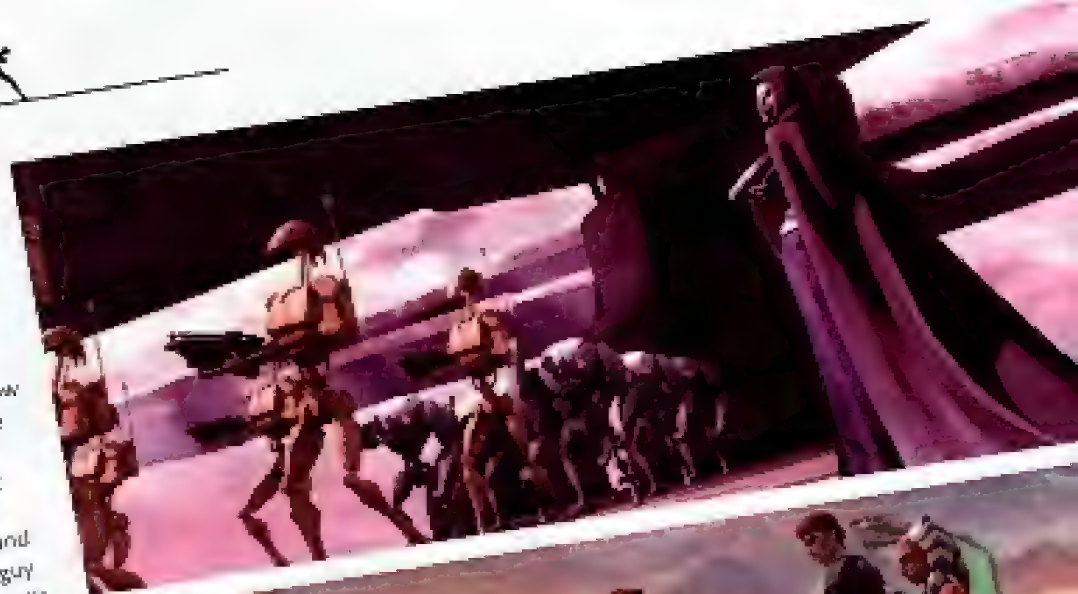
The tremendous pressure is in getting this out there. I have tremendous respect for the material, and for the fans. I'm a fan and I try to make the things I like and I think other fans would like. But you always have to know that you can't please everybody all the time. We try to tell stories and tales that we think are interesting. I take it seriously, but I have fun with it, too. Ultimately, George is the audience and he likes it, so when you please the guy who created that universe, I think that's a pretty good measure.

## CLONE WARS

Is that sense of humor, like the droids complaining about their programming, going to continue in the series? The droids in particular are really fun for me, because they're immortal, let's face it. I use it as a motif that they're from a time in the galaxy when it wasn't so violent and the Jedi really had more control. You see two different types of droids in the episodes: the regular battle droids, and then super battle droids, which are tougher. As the war progresses, the droids get more menacing, as technology gets more evil in war. When the clones come around and shoot the Jedi in Episode III, you almost think that maybe those goofy little battle droids weren't so bad after all.

So humor is very important? In Star Wars, especially. "Get this walking carpet out of my way," Princess Leia says. You can't forget the humor. Han Solo shooting at stormtroopers and them running after him, and them turning around and running after him. To me, that's what makes it work. George really

**This Spread** From the Clone Wars series, the droids are a lot of fun. The droids are a lot of fun. The droids are a lot of fun.

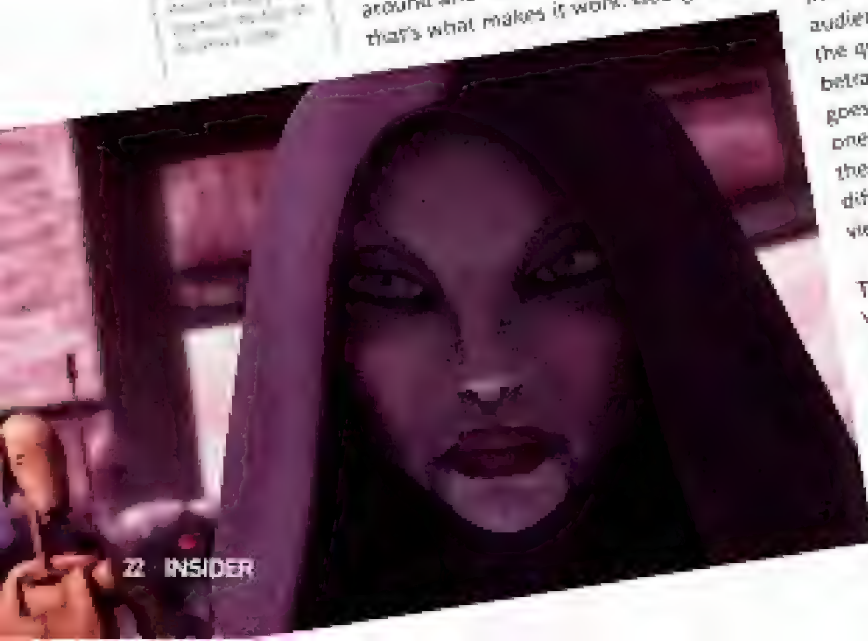


drove that home to me. You can't forget to have fun with this. Make it funny and make it engaging. It's not just about blowing things up and shooting [things]. You can't take it so seriously that you forget to have fun.

Are you concerned that audiences might not want to root for the clone troopers after *Revenge of the Sith*? I'm not really concerned about that because we've tried to give the clones more individual personalities. I think that's important to get across to the audience and to kids. That really begs the question, later on, about their betrayal of the Jedi and how that all goes down. So while we see it from one aspect in one movie, we might in the end, get to look at that event in a different way, from a different point of view, as Obi-Wan would say.

Tell us about Asajj Ventress. Ventress is a disciple of Count Dooku. She is, of course, a villain. She fits into the structure of the Sith. Darth Sidious/Senator Palpatine is the main bad guy and he has his apprentice, Count Dooku. The one thing George talks about with evil being consumed by power is that when you are the

apprentice, you always want to usurp the guy that's over you. So Ventress is Dooku's way of trying to attempt that at first. He's training her in the dark side and she's getting more powerful. One of the things I wanted to do with Ventress in the series was make her more intelligent, more deceptive, but also kind of sensual. She's forbidden fruit and is around the Jedi, who are supposed to be very hands-off and not get involved with the more lustful aspects of life. That's why she's a bit sensual, like a serpent. Again, [that's] another fun dynamic in this series.





Count Dooku is Palpatine's apprentice and there are only supposed to be two Sith at any one time. So how can Dooku have an apprentice in Ventress? I don't want to reveal all to you, but one of the things that's important with Ventress is how capable she is. But how much is she being used by Sidious? How much does he know about her? Remember, Vader tried to seduce his own son into overthrowing the Emperor. It actually is a matter of what that "rule of two" is all about. Ventress does play into that.

Is Ben Burtt involved at all, or are you working from the Skywalker Sound library?

Ben Burtt's not involved directly, but I think his greatest contribution, besides designing the whole world of Star Wars sound, is Matt Wood. Matt worked with Ben on all of the Star Wars prequels. Matt was very much his understudy, so I have that legacy continuing with Matt. Matt has a great team at Skywalker Sound, and they've actually made hundreds of new sounds for this series. We have all the classic sounds, but we also see people and ships doing things we've never seen them do before, so we had to invent all those new sounds.

How did you realize the human characters in CG?

That was a huge challenge. Some of the 3-D model makers and "riggers" who worked on the prequels usually deal in photorealism. For the movies, they had to create digital characters that were going to walk around with Ewan McGregor and be convincing. I knew going in that we weren't going to be able to do that for this series, and we wanted the series to be different from a live-action feature.

When I draw a simple smiley face, it's a circle with an arc and two dots. Every child and adult knows that that's "happy." You can feel that kind of genuine happiness come out of that simple drawing, and yet we've all seen examples in the digital world where something is so photo-real down to skin cells and hair and yet there's something [off] about it. We don't believe it's happy.

So, in this series, I wanted to try and attack human characters like I used to in drawing, and stylize the face a little bit more. If you look at Anakin he has certain edges and lines in his face. They might be unnaturally straight or unnaturally curved, but then that plays into the lighting of it. We actually light far more dramatically to get edges or shadows. I'm really happy with the results our crew has come up with.

"ASAJJ VENTRESS IS A DISCIPLE OF COUNT DOOKU. [SHE'S] A VILLAIN, [BUT] HOW MUCH IS SHE BEING USED BY SIDIOUS?"

-DAVE FILONI

CLONE WARS





Can you describe the difference between the previous Clone Wars animated micro-series and this one, in terms of look and story?

In the previous Clone Wars, the design of those characters was so extreme. The staging of it was very pushed, [with] the exaggerated use of the Force. It all fits into that drawn, 2-D world. It's magnificent, in that respect. That was something we were also attacking here, like the hard lines on Ahsoka that you see. I wanted to bring in a little

aspect of that because the fans have a love of that cartoon, even though they were short and mainly action-based. We looked at that and at the live-action [movies] and shot for [something in] the middle. Look at Count Dooku's face in that show, it's almost a triangle. Anakin's is almost a box, and yet you never question the reality of that. You just believe in the characters. It was good inspiration for what we were going to do.

What are the challenges of doing this show in high definition?

I wanted it to look like a painting, that's why I got involved with it. There's a textured, hand-painted style on every character. I have texture artists that literally paint every single character right down to their eyeball because I wanted that human touch on everything, [even] the backgrounds. I'm interested in that hand-painted, human touch

What are the animation offices like at Lucasfilm? Is it chaotic or very orderly? Does George drop by?

Well, it's a very creative atmosphere. We work at Big Rock Ranch, which is a couple of miles away from Skywalker Ranch. We're in the hills of Marin County. If you know the planet Naboo, where Padmé was from, it looks like we're living there. Our place is on a lake and it's absolutely beautiful.

We have a fantastic crew. Trying to make this show for television is [an] immense [challenge], but everybody has a

great attitude about it. They all love Star Wars. A lot of people I work with grew up with Star Wars. They have a love of that mythology. It's great to work with a team of people like that, and we have a great time. It is very hard work. It gets very intense, but when you're trying to push something artistically and make it the most it can be, I think you have to do that. George is there, and he's really engaged in what we are doing. We have the guy who created the Star Wars universe excited and interested about what we are doing in that universe. So we couldn't be happier about that, either.

Is George Lucas involved on a day-to-day basis, or does he look at the episodes and then comment on them?

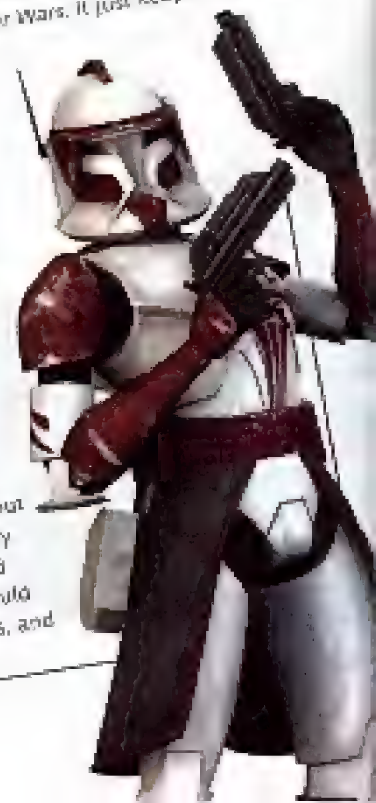
Well, he comes up with story ideas and presents them, and then we form the script, and it's really like a series of check-ins that we have with him, sometimes pretty often. He's a really busy guy, so I'm very happy when we get his time. He's always available to me in [the] editorial [stage].

I come up with ideas and George comes to me with ideas and says, "I'd like to tell this kind of story." We'll collaborate on it. He's very involved in that part of the process. I've been a student of his—not just filmmaking, but of Star Wars—for years. It's been really important to get inside his mind and see how he thinks this universe should work, so that a lot of the judgments, and

decisions I make are based on what I think he would say is best for his characters and for the universe. But I always have his ear. I think he's having a lot of fun working with us on this.

Why is Star Wars still so popular?

I think in some cases it's the fact that everyone can identify with the characters. My grandmother would know who Obi-Wan Kenobi is, and Luke Skywalker, and that is really unique. Han Solo always felt like a guy who lived down the street. I think it's that "relatability," even though it's this incredibly imagined universe, it's that relatability that's behind the success of Star Wars. It just keeps on going! ☺







## DATABANK

Commander of the Rebel Alliance Fleet, Ackbar led in the Battle of Endor. Combining his proven military tactics with Lando Calrissian's unorthodox maneuvers saw a Rebel victory. Importantly, he was able to turn the Rebels' fortunes around after he realized: "It's a trap!" Ackbar was a symbol for the galaxy that the Alliance fought for everyone, a marked contrast to the Empire's discrimination against non-human species. Drawn into Rebel service from his homeworld's ruling council, Ackbar had been a prisoner of the Empire and survived. He was freed during a Rebel raid on Grand Moff Tarkin's shuttle craft. Following the defeat of the Empire, Ackbar became an important figure in the New Republic.

## PROFILE

**HOMEWORLD:** MON CALAMARI

**SPECIES:** MON CALAMARI

**POWER:** MALE

**HEIGHT:** 1.8 METERS

**VEHICLE:** MON CALAMARIAN

**STAR CRUISER**

**AFFILIATION:** REBEL ALLIANCE/NEW REPUBLIC

## SKILLS

Diplomat and warrior, Admiral Ackbar displayed great resilience when held captive. He used his time in captivity to recall the details of many classified Imperial projects, including the Death Star. He was framed during the Thrawn crisis, and even left retirement to return to duty during the Yuuzhan Vong invasion.

STRENGTH	80
SPEED	60
POWER	40
LEADERSHIP	90
MOBILITY	60
LOYALTY	90
SPECIAL ABILITY	70
BONUS SKILL	70

# ADMIRAL ACKBAR

**T**he similarity in their rank is not all that connects Admiral Ackbar and Grand Admiral Thrawn. They are both very intelligent thinkers who use their brains to triumph in battle, rather than just physical force. Both came from civilizations oppressed by the Empire, yet one fights for the Rebels while the

other attempts to set up an Empire of his own.

There is much they might admire in each other, up to a point. They believe wholeheartedly and passionately in the causes they are fighting for, but Thrawn is perhaps more selfish than Ackbar. A meeting between them—one red-eyed and blue-skinned, if humanoid, the





# GRAND ADMIRAL THRAWN

other clearly from a non-human aquatic species—would be a fascinating sight, if nothing else.

If they were to face each other in battle, in likely would not be in person. Instead, both would be in command of mighty war fleets, and both would attempt to out-think the other. Who would win in such a battle?

Could Ackbar's best qualities, those that make him fight on the side of the Rebels, make him likely to suffer defeat at the hands of an enemy as ruthless and uncaring as Thrawn, or would the Grand Admiral's tendency to surrender to his own self-confidence prove to be his downfall?

Turn to page 79 to see who triumphs!

## DATABANK

A warrior whose mental skills were unsurpassed, Thrawn was a consummate strategist who could analyze situations and determine outcomes before his opponents had formulated their moves. Originally named Mitth'raw'nuruodo in his native Chiss language, Thrawn was banished by his own people due to the danger he posed. Thrawn's first major involvement with the Empire came when he helped it destroy the Outbound Flight project, eliminating a craft full of Jedi Masters. Thrawn became an intimate of Palpatine's, surviving the Emperor's fall to command a very active Imperial Remnant. The one opposing force he could not defeat was Princess Leia Organa who persuaded the exploited Noghri to turn on Thrawn.

## PROFILE

HOMEWORLD: CHISS

SPECIES: CHISS

GENDER: MALE

HEIGHT: 1.8 METERS

WEAPONS: BLASTER PISTOL

VEHICLE: BLASTER PISTOL

AFFILIATION: EMPIRE

## SKILLS

Thrawn was a thinker, a strategist who used the predictability of others against them. He could harness great forces to achieve his aims, but rarely had to resort to armed combat. Thrawn could take advantage of situations or the misfortunes of others in order to further his own aims.

90  
90  
50  
90  
80  
70  
70  
70

STRENGTH  
SPEED  
POWER  
LEADERSHIP  
MOBILITY  
LOYALTY  
SPECIAL ABILITY  
BONUS SKILL



STAR WARS  
THE FORCE  
UNLEASHED

ULTIMATE





# STAR WARS

## THE FORCE UNLEASHED

"It's all about kicking butt with the Force!"  
So says LucasArts Producer Julio Torres  
of the highly anticipated *Star Wars* videogame,  
*The Force Unleashed*. *Insider* takes a trip  
to Skywalker Ranch and the Presidio base  
of LucasArts to hear the lowdown.  
Words: Chris Prince



**W**hen proud new foster parents Owen and Beru Lars looked off into Tatooine's setting suns at the end of *Revenge of the Sith*, it marked the end of an era for *Star Wars* fans. The circle was

complete. Darth Vader's tragic story had finally been told, and a saga 30 years in the making was at an end. At least, that is what many fans believed. However, before *Sith* had even hit cinemas, LucasArts had secretly begun work on a brand new chapter in the intergalactic epic. This was to be a story that would bridge the gap between the classic and prequel trilogies and feature jaw-dropping revelations related to the central *Star Wars* saga.

The greatest twist of all, though, was that this epic story would play out as a videogame, developed by LucasArts, and not a movie. It would utilize the latest technology to deliver a uniquely immersive *Star Wars* experience. However, the path to the creation of *Star Wars: The Force Unleashed* would not be quick or easy.

## PERFECT PITCH

"It's hard to pinpoint where the idea for *The Force Unleashed* first came from because we literally went through hundreds of concepts," reveals Project Lead Haden Blackman. Tasked back in 2004 with creating a new *Star Wars* videogame that would harness the power of the next-generation of games consoles, Blackman faced the daunting challenge of creating a striking concept that would resonate with the saga's legions of fans. "Starting in late 2004 we met with George Lucas pretty regularly every couple of

months," Blackman says. "We didn't have the concept for *The Force Unleashed* greenlit by George until late 2005, so a whole year was spent going back to him with ideas."

Discarded along the way were several intriguing concepts, such as a game centered around a super-strong Wookiee fighting a one-man

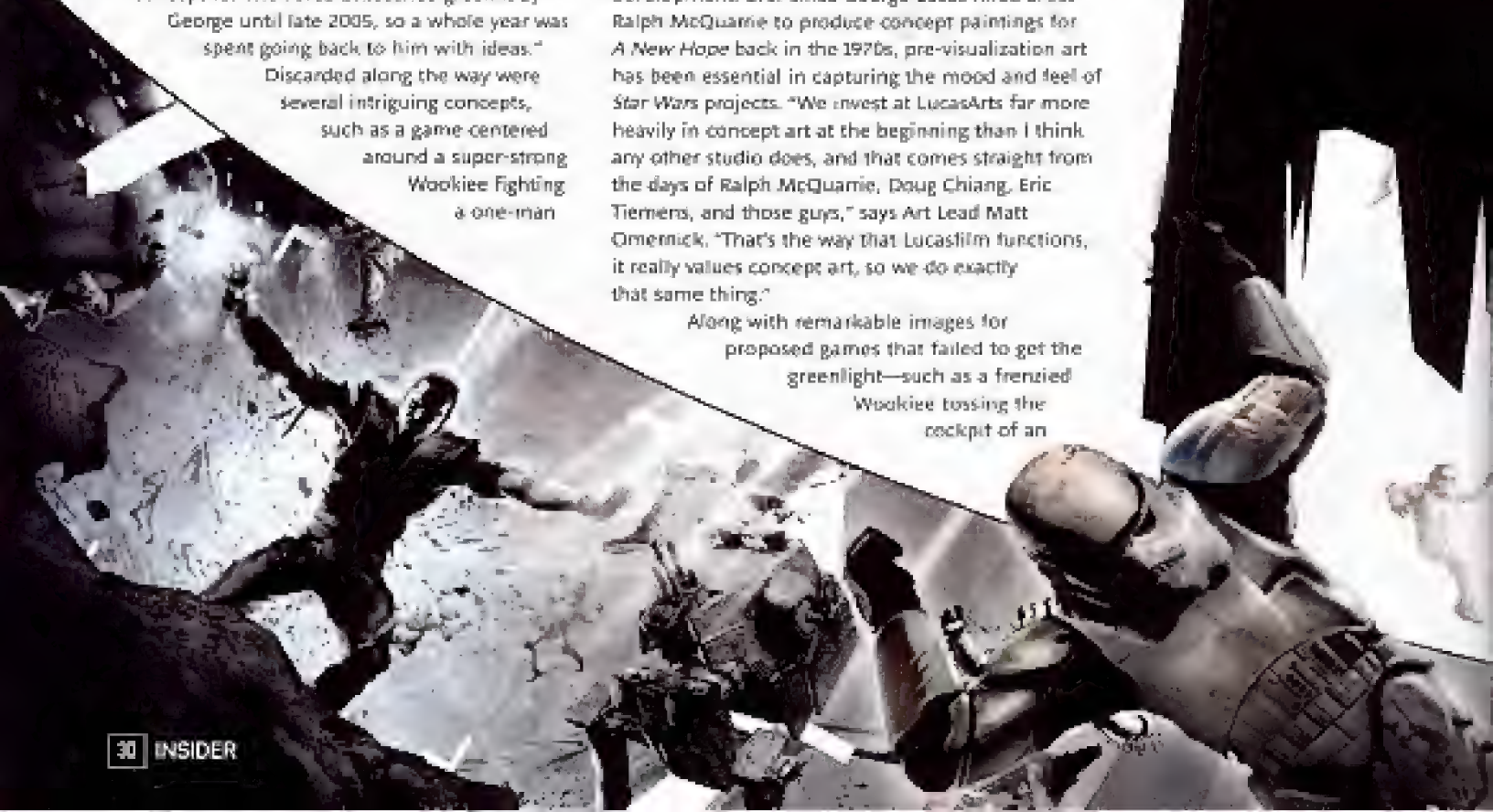
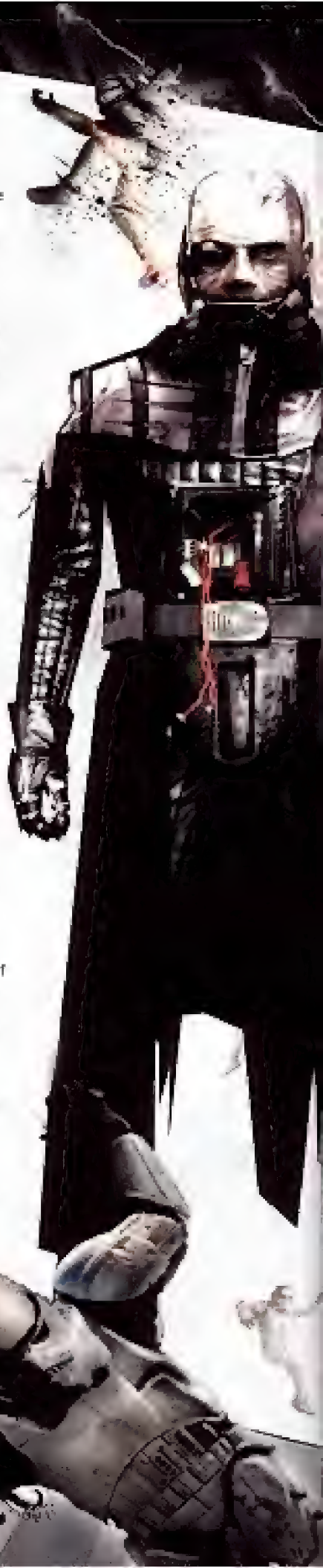
war against the Empire, and another set in the distant future of the *Star Wars* universe where the Jedi have discovered remarkable new ways to harness the Force. "Some of the germs for *The Force Unleashed* were certainly in the Wookiee concept: this idea that you were a superhero in the *Star Wars* universe," Blackman says. "We went out and focus-tested some of the concepts. Few of them really resonated, but the fact that you were this kind of over-the-top Force-wielder did. It wasn't really until we talked to George about the time period, that we started homing in on the notion that you would be Darth Vader's secret apprentice."

Having worked as producer on the online multi-player game *Star Wars Galaxies*, and written a number of *Star Wars* comics, Blackman instantly sensed that the idea of Darth Vader taking on his own apprentice had limitless dramatic possibilities, a notion that Lucas shared. "What was really good was that if you open the door to George to talk about something, then he'll talk about it for two hours," says Blackman. "So just talking about that period, and Vader's relationship to the Emperor was awesome, because it's all in his head and it would all come out." Melding the idea of a game that would allow players to use the Force in explosive ways never before seen, with a juicy storyline that saw the central character undertaking covert missions for Darth Vader himself, *Star Wars: The Force Unleashed* was born.

## ART UNLEASHED

Throughout the pitching phase, pre-production art depicting potential characters and scenarios in *The Force Unleashed* became a key factor in the game's development. Ever since George Lucas hired artist Ralph McQuarrie to produce concept paintings for *A New Hope* back in the 1970s, pre-visualization art has been essential in capturing the mood and feel of *Star Wars* projects. "We invest at LucasArts far more heavily in concept art at the beginning than I think any other studio does, and that comes straight from the days of Ralph McQuarrie, Doug Chiang, Eric Tiemens, and those guys," says Art Lead Matt Omernick. "That's the way that Lucasfilm functions, it really values concept art, so we do exactly that same thing."

Along with remarkable images for proposed games that failed to get the greenlight—such as a frenzied Wookiee tossing the cockpit of an







# THE STAR WARS UNLEASHED CELESTIAL SHEET

AT-ST at some terrified stormtroopers—Omernick and his team created a number of startling paintings that depicted the apprentice unleashing his powers in earth-shattering ways, from effortlessly tossing stormtroopers through the air, to bringing a Star Destroyer crashing down to a planet's surface. "We had a lot of freedom to create these new characters and locations and storylines," says Omernick. "And having the gift of being able to tell the story between those two episodes—that's a fertile piece of ground right there." As Lucas and The Force Unleashed team nailed down the specifics of the plot, the thousands of illustrations produced by the art department took on a cohesive look that was visually reminiscent of both the prequel and classic Star Wars trilogies, but with the emphasis on the gritty "used universe" aesthetic. "We very consciously chose a visual style that was much more like the original trilogy for a lot of reasons," reveals Omernick. "Not because we liked that trilogy better, but since we were going for the first time to high definition and we had all these extra pixels and polygons to use, we were able to show those scratches and dents and dings and dust and that level of fidelity of detail that we haven't been able to show off before."

## CASTING VADER'S SHADOW

As Omernick's team concentrated its efforts on creating the look of The Force Unleashed's central protagonists—the appearance of the secret apprentice alone took around 400 illustrations—the search began for actors who could portray this collection of brand new characters. Intriguingly, however, potential cast members would be required to not only provide their voice and their likeness to the game, but an actual full performance that would be integrated into the

"WE LITERALLY WENT THROUGH HUNDREDS OF CONCEPTS. WE MET WITH GEORGE LUCAS PRETTY REGULARLY EVERY COUPLE OF MONTHS."

—PROJECT LEAD HADEN BLACKMAN



action using technology created by Industrial Light & Magic. "This project is really like shooting a film, just with different types of technology," says Adrienne Wilkinson, the *Xena: Warrior Princess* star who was chosen to play fiery Zabrak Jedi Maris Brood. "A regular videogame voice job is very self-contained, you don't get to read a script and you don't even get to see the dialogue of the characters you are interacting with. With Maris Brood they had about 10 pages of character descriptions and her story is incredible. It could be a movie in itself."

While Brood is one of many electrifying characters caught up in the maelstrom that has engulfed the galaxy following the formation of the Galactic Empire, the story of *The Force Unleashed* centers on one man—the mysterious figure known only as Darth Vader's secret apprentice. "We did our best to make this guy as dimensional and multi-layered as possible," says Sam Witwer, whose uncanny resemblance to the character depicted in the concept artwork helped win him the role. "Strictly speaking, he's a bad guy; he starts out as the baddest of the bad. *Star Wars* heroes usually have blonde hair, blue eyes, and a 1970s haircut and here I am with dark hair, dark eyes and no haircut. We're going for the photo negative of Luke Skywalker; the opposite journey from the opposite end of the spectrum. But the same themes are prevalent throughout this character's journey."


Adopted as a child by Darth Vader, who senses the boy's innate connection to the Force, the apprentice is raised in isolation as the Sith Lord's personal assassin, dispatched to hunt down the last of the Jedi. When Vader conspires to use the apprentice to help him overthrow the Emperor, the volatile young Force-wielder becomes caught up in a galactic struggle that will lead him to question his allegiance to the dark side. Accompanied on his missions for Vader by beautiful Imperial pilot Juno Eclipse (Nathalie Cox) and his eccentric droid sidekick

**"WE HAD A LOT OF FREEDOM TO CREATE THESE NEW CHARACTERS AND LOCATIONS AND STORYLINES, [AND] THE GIFT OF BEING ABLE TO TELL THE STORY BETWEEN THOSE TWO EPISODES—THAT'S A FERTILE PIECE OF GROUND RIGHT THERE."**

—ART LEAD MATT OMERNICK







PROXY (David Collins), the apprentice will cross paths with new characters, such as venerable Jedi General Kota (Cully Fredricksen) and some more familiar faces, including a feisty young Alderaanian princess. "This story is very central to the *Star Wars* saga and in fact there are things that happen inside the story that, if they don't happen, then Han, Luke, and Leia don't happen," reveals self-confessed "Star Wars geek" Witwer, whose recent appearances also include roles in *Battlestar Galactica* and horror movie *The Mist*. "It's about a very important event in the *Star Wars* saga."

## A NEW ALLIANCE

Back across the Golden Gate Bridge in San Francisco, an hour's drive from the pastoral beauty of Skywalker Ranch in Northern California, the state-of-the-art Letterman Digital Arts Center houses teams of technicians from both LucasArts and Industrial Light & Magic. Previously based in separate premises close to Skywalker Ranch itself, both companies found themselves together following the move to their new HQ at San Francisco's historic Presidio complex. "About three years ago, when it became obvious that we were going to move to the Presidio with LucasArts, we started saying, 'We've got to have some stuff in common, let's talk to these guys,'" says Steve Sullivan, director of research and development at ILM. "Through brainstorming and bringing the best brains together from games and movies, it's an explosive mix," adds LucasArts' lead engineer Cedrick Collomb. "It's like in chemistry when you bring elements together and you don't know what's going to happen. Our game is the result of that."

The collaboration soon proved to be invaluable, with LucasArts using ILM's CloneCam motion-capture technology—the same technique used to turn Bill Nighy into squid-faced villain Dary Jones in the *Pirates of the Caribbean* films—to capture The Force Unleashed's actors' likenesses in painstaking detail. "What we were doing was not just making one game," says LucasArts' software engineer Eric Johnston. "We were also creating a technology base that can combine some of ILM's work with our work and build this whole set of technologies so that we can do a whole lot of other stuff as well." Central to the development of *The Force Unleashed* were two brand new technologies that have practical application in both the world of videogames and movie special effects, Digital


Molecular Matter (DMM) and euphoria.

"DMM simulates the physical properties of materials that exist in the real world—wood splinters like wood, rocks break like rocks, glass shatters like glass," explains producer Julio Torres of the revolutionary technology. "For example, if you barely hit a pane of glass, it will just crack or fracture at the area of impact, but if it is hit with enough force the same glass will shatter completely. Every interaction is unique and different, yet faithful to what one expects to see in the real world." What's more, euphoria imbues non-player characters in the game with "bio-mechanical artificial intelligence," causing them to behave and react in a remarkably realistic manner. "For example, let's say there is a stormtrooper on a catwalk high above the floor," says Torres. "Using the Force, the player grabs a giant piece of metal and rams it into the catwalk's support system so that it tips over. With euphoria, the stormtrooper will try to keep his balance on his own. Failing that, he will actually reach out to grab the nearest item to stop his fall. This might be the catwalk's railing, but it might also be another stormtrooper who is already holding onto the railing—anything to keep himself alive."

## SYMPHONY OF DESTRUCTION

Back at Skywalker Sound, Audio Lead David Collins—who also moonlights as the voice of PROXY in the game—is putting the final touches to the key aspect of any *Star Wars* experience, the soundtrack. "The first time that I saw a DMM demonstration, I remember thinking, 'Well, how are we going to do this?'" recalls Collins. "The apprentice is breaking a pane of glass that's 20 feet tall, or crushing a giant Imperial walker, so we had to develop a system where we could have a lot of different, unique sounds play on certain levels of velocity and impact according to how metal bends and how wood breaks." What's more,





**"THIS PROJECT IS REALLY LIKE SHOOTING A FILM, BUT WITH DIFFERENT TYPES OF TECHNOLOGY. WITH MARIS BROOD THEY HAD ABOUT 10 PAGES OF CHARACTER DESCRIPTIONS AND HER STORY IS INCREDIBLE. IT COULD BE A MOVIE IN ITSELF."**

—ACTRESS ADRIENNE WILKINSON

while many classic *Star Wars* sounds could be culled from Skywalker Sound's considerable library of reference material, the game required hundreds of new sounds to be created. "Felucia is a great example," says Collins of the lush planet that provides one of *The Force Unleashed*'s main locations. "Felucia is in *Revenge of the Sith* for all of 15 seconds but you visit it for hours of gameplay. So we have to go out and record a lot of different sounds for what those giant fungus plants sound like."

While the game features a number of familiar *Star Wars* locations, such as Kashyyyk, Cloud City, and the Death Star, all of which have had their soundscapes previously defined in the *Star Wars* films, new locations provided a fresh set of challenges for Collins. "Raxus Prime is an entire planet that does not exist inside the films, but it needs to sound like it comes from the films," he explains. "At times we'll do little tricks where we incorporate familiar sounds into new sounds to make it feel cohesive and then other times, if the visuals are fantastic and new, then we'll make sounds that are fantastic and new and, because it's fantasy, people will accept that it's *Star Wars*."

Of course, *Star Wars* just isn't *Star Wars* without some of John Williams' thundering score, which Collins has interwoven with over an hour and a half of original music by David Minsky—the composer who also scored *Knights of the Old Republic II*—to create a rich aural tapestry of brand new themes and familiar motifs. "There are certain things you can't take away from *Star Wars* and if you do, it kind of doesn't feel like *Star Wars*," states Collins. "There are certain things that you need to hear, particularly with this game being right at the core of the saga. I felt like we needed to expand on *Star Wars* but still keep it true, so the goal was to make a game that as soon as you played [it sounded] like you were in *Star Wars*."

## FORCE FED

For all its technical sophistication, in essence, *Star Wars: The Force Unleashed* is a game built by *Star Wars* aficionados who understand that deep down, every fan wants the chance to let rip with the full power of the Force. "We put a lot of pressure on ourselves to make it as good as we could because we're *Star Wars* fans and we wanted it to live up to those expectations," says Haden Blackman, who first envisioned the idea of a game featuring "over-the-top, amped up" Force powers. It may have taken years to develop, necessitated numerous technological breakthroughs and the concerted efforts of some of the world's foremost game and movie technicians, but, as producer Julio

Torres puts it: "Our game is all about kicking butt with the Force." ☘



# SCIENCE OF

## THE REAL FLYING FETT!

HE'S NOT BOBA FETT, BUT DAN SCHLUND IS A REAL-LIFE ROCKETMAN THANKS TO HIS JETPACK!

**H**e doesn't track down miscreants for galactic crime lords but he does have the most famous gadget of everyone's favorite *Star Wars* bounty hunter: a real working jetpack.

Stuntman and daredevil Dan Schlund is also known as the Rocketman due to his expert piloting skills with his version of a jetpack. The futuristic flying machine was first developed by Bell Aerospace in the 1950s, under contract to the U.S. Army. It was to be an experimental new transportation method for battlefield troops. The first flight tests were performed inside an aircraft hangar, and tethered to the ground for safety as, at the time, there was no one really qualified to fly it. By April 1961, the first untethered free flight was achieved by engineer Harold Graham. He travelled 108 feet in three seconds.

The U.S. Army was unimpressed and called the machine a "toy" rather than anything it could use in combat, so research and development of the rocket belt was soon cancelled.

Since then the original designs have been improved and, today, Schlund operates his Rocketbelt at special events.

The device consists of a backpack securely strapped to the pilot and three gas cylinders—two filled with hydrogen peroxide and the other with nitrogen. Extending from the top of the pack and over the shoulders of the pilot are two control levers that allow him to adjust the thrust from the engine as well as the attitude of the thrust nozzles.

It works by using the liquid nitrogen to push the volatile hydrogen peroxide fuel into a



Photo courtesy of Dan Schlund  
www.danschlund.com



# STAR WARS

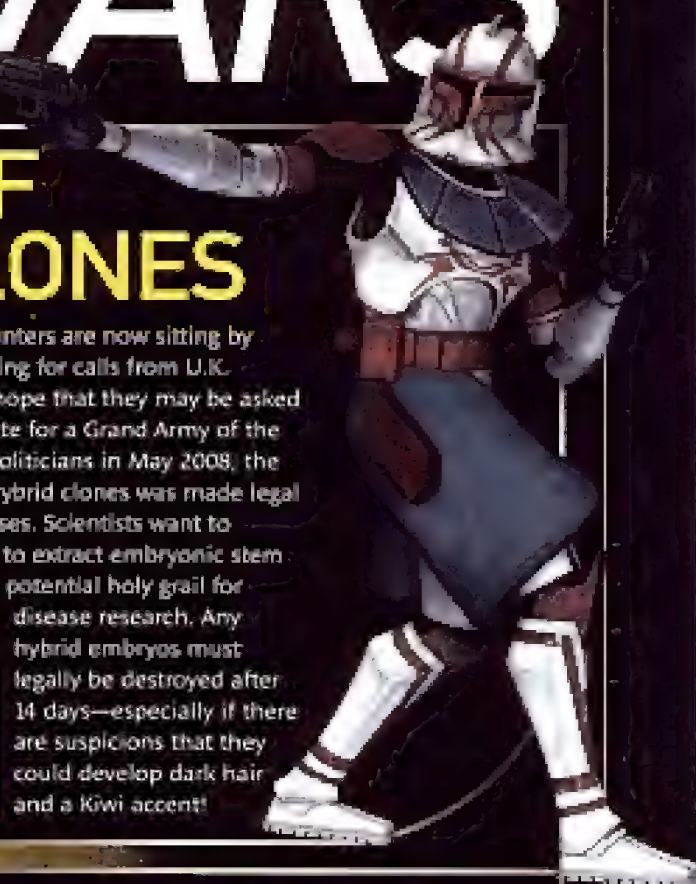
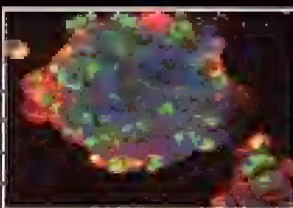
chamber where it meets a catalyst that turns the fuel into a very-high-pressure mixture of steam and oxygen. The mixture escapes via the two engine nozzles on either side of the backpack, providing a thrust equivalent to 800 horsepower for a maximum duration of 30 seconds.

On May 25, 2007, precisely 30 years after the U.S. release of *Star Wars*, Rocketman fulfilled the dreams of many *Star Wars* fans by flying the Rocketbelt dressed up as Boba Fett. For the very first time, Boba flew in real life. In a surprise for the fans at *Star Wars Celebration IV* in Los Angeles, Dan flew over the stage where the opening ceremony was taking place (deafening many in attendance) and ended up on stage with a bunch of *Star Wars* celebrities. He repeated the stunt the next day outdoors for a unique photo opportunity with costumed stormtroopers.

While Fett's jetpack has some cool additions such as a homing missile and flamethrower, its flight specifications aren't that dissimilar. In fantasy, Fett's 2-6 model was designed for around a minute of continuous flight—around twice that of the real-life Rocketbelt. Fett's version is rated for a top speed of around 90 miles per hour, but the real limiting factor in both models is the amount of fuel they can carry. Higher speeds are possible, but you would find yourself without enough fuel to slow down for a soft landing. Of course, Fett's jetpack allows him the use of both hands in flight—essential for a combat model. The Rocketbelt or jetpack is one of the few *Star Wars* technologies that is not that far ahead of what us engineers have come up with already.

## RISE OF THE CLONES

Ruthless bounty hunters are now sitting by their phones waiting for calls from U.K. scientists, in the hope that they may be asked to act as a template for a Grand Army of the Republic. In a vote by U.K. politicians in May 2008, the creation of human-animal hybrid clones was made legal for scientific research purposes. Scientists want to create the embryos in order to extract embryonic stem cells, still seen by many as a potential holy grail for disease research. Any hybrid embryos must legally be destroyed after 14 days—especially if there are suspicions that they could develop dark hair and a Kiwi accent!



## VIDEO CALLS GO 3-D

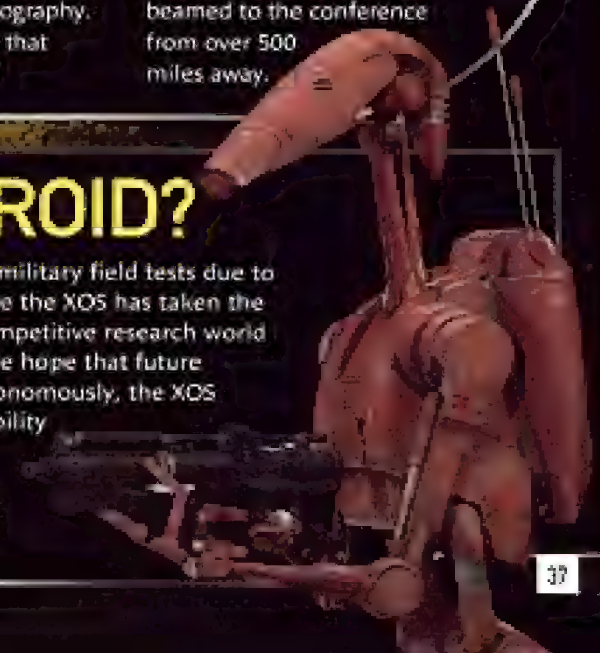
No matter how many cool features they can squeeze into video cell phones, *Star Wars* fans won't be happy until they can do what R2-D2 did for the first time in Ben Kenobi's hut: communicate using holography. We all came a step closer to that in May 2008 when the Chief

Technology Officer of Telstra appeared as a hologram at an industry event in Australia. His 3-D avatar appeared lifelike and walked, as well as talked, on stage, while his real body was being filmed live and beamed to the conference from over 500 miles away.

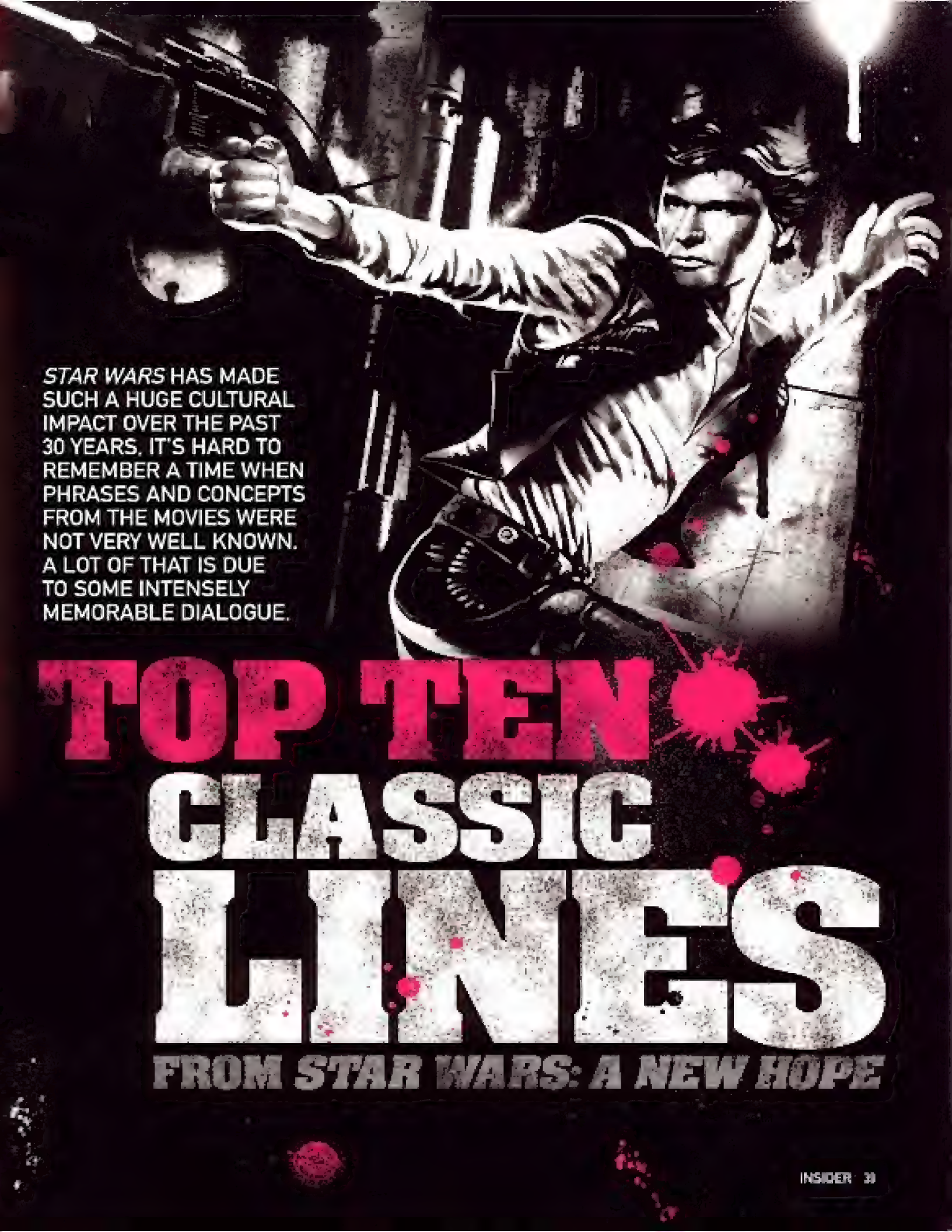
## A PROTOTYPE BATTLE DROID?

In May 2008 U.S. technology company Sarcos Inc. gave the latest demonstration of its XOS exoskeleton. Developed under military contract, it is a robotic suit designed to be worn by service personnel for tasks such as carrying heavy equipment and loading missiles onto aircraft. The 150-pound metal suit works by monitoring the movements of the pilot strapped into it and then instantly amplifying them, using 30 hydraulic motors. It can make the wearer up to

20 times stronger. With military field tests due to start in 2009, it looks like the XOS has taken the lead in the small but competitive research world of exoskeletons. With the hope that future versions could work autonomously, the XOS also opens up the possibility of a real functioning battle droid that could replace human soldiers one day in warfare.







STAR WARS HAS MADE SUCH A HUGE CULTURAL IMPACT OVER THE PAST 30 YEARS, IT'S HARD TO REMEMBER A TIME WHEN PHRASES AND CONCEPTS FROM THE MOVIES WERE NOT VERY WELL KNOWN. A LOT OF THAT IS DUE TO SOME INTENSELY MEMORABLE DIALOGUE.

# TOP TEN CLASSIC LINES

FROM STAR WARS: A NEW HOPE





**"I suggest a new strategy, R2. Let the Wookiee win"**

**- C-3PO**

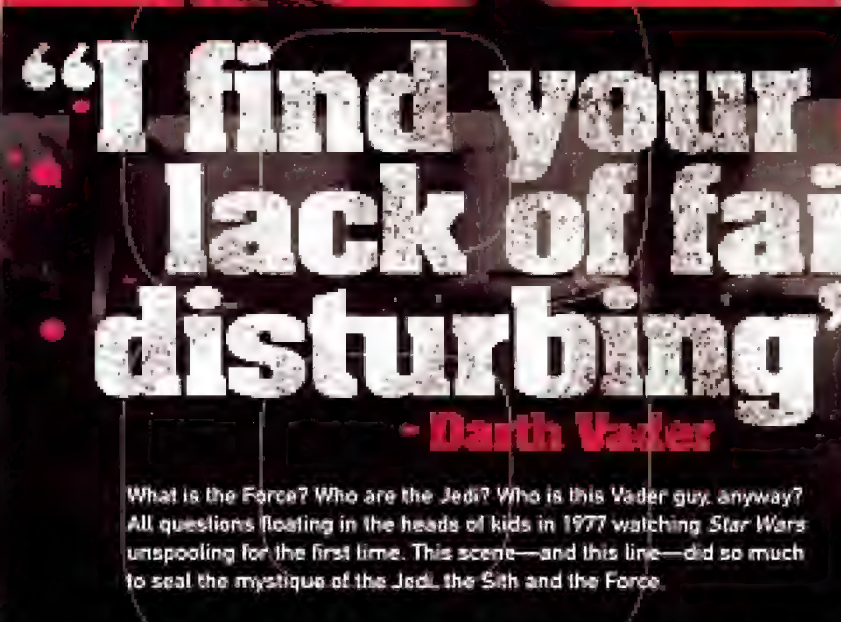
Have the odds taken a sudden turn for the worse, or are you looking for a diplomatic way to back off from a confrontation? Trust a protocol droid to become aware of the good sense of not allowing a mere droid to beat a Wookiee at dejarik (or holochess to some!)



**"I recognized your foul stench the moment I came onboard"**

**- Princess Leia**

This one goes straight to character, your honor. How to quickly establish your "princess" character as feisty and standing for no-nonsense? Why have her verbally sparring with the bad guy, kicking off their confrontation with a nicely-turned insult!



**"I find your lack of faith disturbing"**

**- Darth Vader**

What is the Force? Who are the Jedi? Who is this Vader guy, anyway? All questions floating in the heads of kids in 1977 watching *Star Wars* unspooling for the first time. This scene—and this line—did so much to seal the mystique of the Jedi, the Sith and the Force.




**"That's no moon, it's a space station"**

**- Obi-Wan Kenobi**

It's been parodied and quoted so much, but this scene as the *Millennium Falcon* approaches the Death Star has lost none of its initial impact. This line, delivered in measured tones by a fateful Obi-Wan Kenobi can still send shivers down the spine.



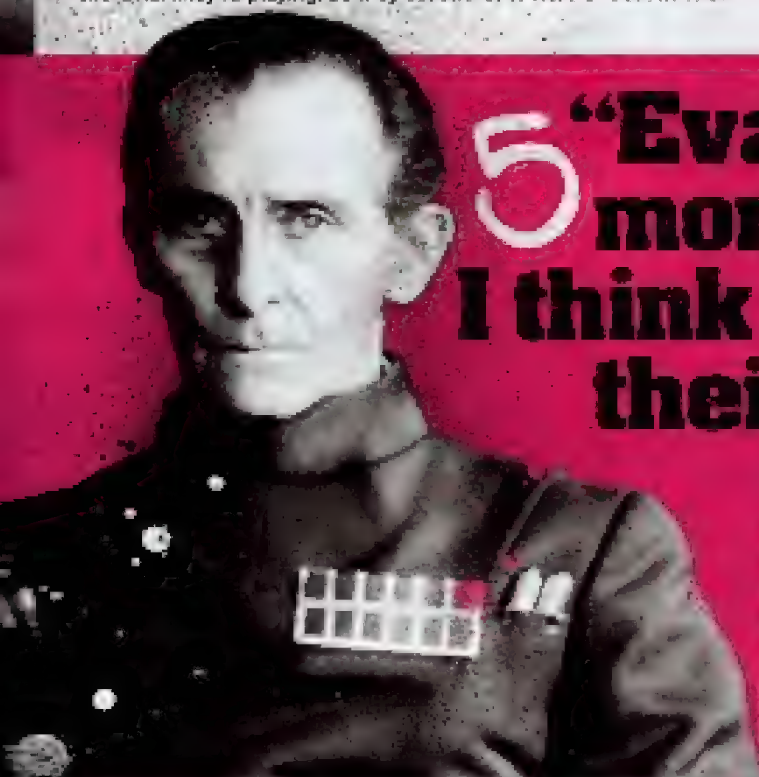




6 **“Watch your mouth kid, or you’ll find yourself floating home”**

**- Han Solo**

A lot of these classic lines are about establishing character in a very short space of time. While the look and performance of the actors are important, it's the script that gives an actor some insight into the character they're playing, be they scoundrel or hero or both in one!



5 **“Evacuate in our moment of triumph? I think you overestimate their chances”**

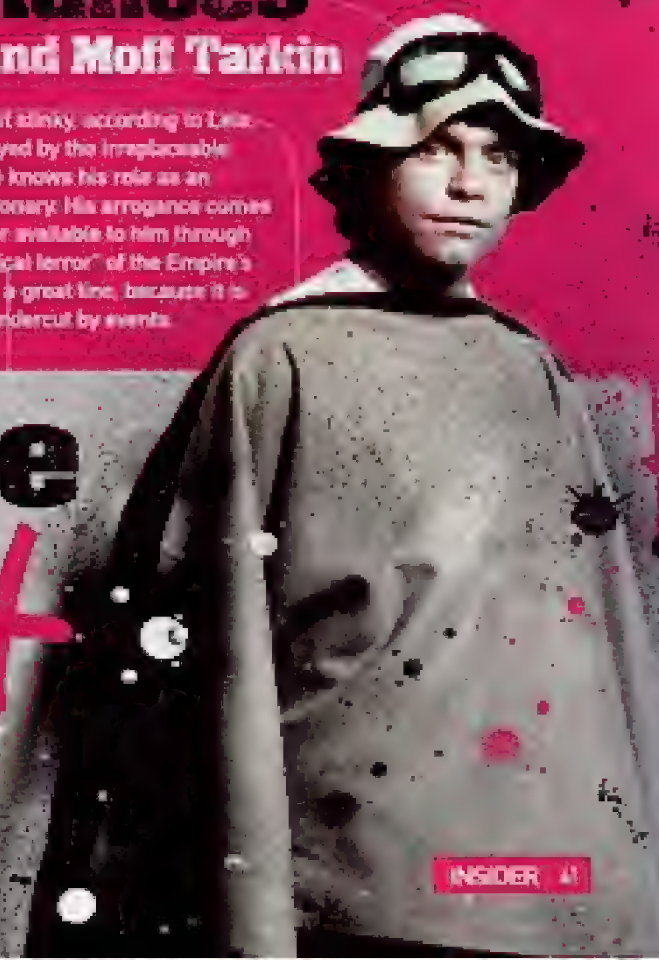
**- Grand Moff Tarkin**

He may be a bit stinky, according to Leia, but Tarkin (played by the irreplaceable Peter Cushing) knows his role as an Imperial functionary. His arrogance comes from the power available to him through the “Technological terror” of the Empire’s machinery. It’s a great line, because it is immediately undercut by events.

**“What a piece of junk!”**

**- Luke Skywalker**

Humor is central to *Star Wars*’ impact, and it brings to life some of the more fantastical science fiction ideas for an audience to whom it’s all a bit, ahem, alien. Comparing Han Solo’s pride and joy to some old, beaten-up hot-rodder immediately clues in the viewer as to the nature of the ship, but also establishes Luke’s “speaks-his-mind” characteristics, too.





# 1 “Into the garbage chute, flyboy!”

- Princess Leia

Here she is, mouthing off again! This is, of course, Leia's like-charge moment as she realizes her would-be rescuers really don't have a plan for their escape. The family genes kick in and she's rapidly firing off her mouth and Han's weapon, passing judgement and making good their escape all at once. We chose this over her equally famous “walking carpet” comment because this one was aimed at Han, a guy who'd soon become much more important in her charmed life.

# 2 “You underestimate the power of the dark side!”


- Darth Vader

More from Vader, adding a little bit of depth to his version of the Force. Just how powerful might the dark side of the Force actually be? The line is delivered with such dark conviction by James Earl Jones, mixed with David Prowse's threatening body language. It was moments like this—and memorable lines like this—that secured *Star Wars* a place in the pantheon of unforgettable pop culture.

## AGREE? DISAGREE? >>

Have your say via email to [starwars@sidekick.com](mailto:starwars@sidekick.com). Did we pick the right lines and get them in the right order? Was your favorite missing? Set the record straight and have your say!





**“I’ve got  
a bad  
feeling  
about  
this...”**

**- Han Solo**

It's the most repeated line in the *Star Wars* saga (and even found its way into *Indiana Jones*), said by the most characters (with the possible exception of "May the Force be with you"). It's also the most useful in everyday life, applicable to myriad situations and circumstances. It's a line that firmly originated with Han Solo and is still most associated with that character, despite its unexpected appropriation by others. It's also a line that has spread far beyond the *Star Wars* films themselves, sometimes used in homage and sometimes seemingly dredged up from memory by some lazy scriptwriter. It's a key line in the saga, always suggesting trouble ahead for our heroes, who will insist on leading such colorful and interesting lives.



THE  
BIG  
EVENT

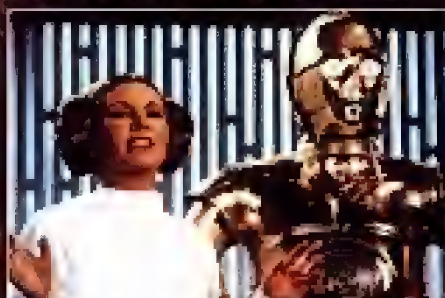
Words: Dan Wallace

Nov 17, 1978

# STAR WARS HOLIDAY SPECIAL PREMIERES!

**S**tar Wars hit popular culture like a depth charge in May 1977; one year later, the mania was still going strong. In an era before VCRs or DVD players, the only way to experience Star Wars again was to pay for another movie ticket. News of the *Star Wars Holiday Special*—Star Wars on TV for free—seemed too good to be true!

By all accounts, it was. The two-hour *Star Wars Holiday Special* featured the original cast members and the first-ever look at the Wookiee homeworld of Kashyyyk, but suffered from ill-fitting guest stars (Bea Arthur, Jefferson Starship), tuneless



musical numbers (Carrie Fisher performing a vocal version of the *Star Wars* theme), and painful comedy sketches that outstayed their welcome. Made by Smith-Hamlin Productions and co-written by Bruce Vilanch, the *Star Wars Holiday Special* disappeared after its single airing (but quickly popped up on the bootleg circuit). Decades later, in an interview with *Maxim*, George Lucas said of the program, "That's one of those things that happened, and I just have to live with it."

SPLINTER  
MIND'S EYE

## LUKE AND VADER DUEL!

*Splinter of the Mind's Eye*  
Nov. 1978

The first *Star Wars* spin-off novel, *Splinter of the Mind's Eye*, stranded Luke, Leia, and the droids on a swamp planet where they attracted the attention of Darth Vader. Written by prolific sci-fi scribe Alan Dean Foster (who ghost-wrote the original *Star Wars* novelization from George Lucas' outline), *Splinter* featured some beats that would later be superseded by the movie sequels, including romantic tension between Luke and Leia (who were not known at the time to be brother and sister) and a lightsaber duel in which Luke cuts off Vader's arm! The novel inspired a comic book adaptation in 1998 and paved the way for the modern Expanded Universe.



## A LONG TIME AGO....

1978

## ATTACK OF THE CLONE

BATTLESTAR GALACTICA;  
ABC-TV, SEPTEMBER 12, 1978

The ringing cash register of *Star Wars* inspired a wave of imitators. *Battlestar Galactica*, a one-hour sci-fi drama from producer Glen A. Larson (who would go on to make *Buck Rogers in the 25th Century* and *Knight Rider*), was quickly tagged with the copycat label by *Star Wars* distributor 20th Century Fox, which sued for plagiarism. *Galactica*'s Universal Studios countersued, and eventually both lawsuits were dropped. *Battlestar Galactica* attracted a legion of fans before its cancellation after a single season. It survived in the form of the poorly-received sequel *Galactica 1980*, as well as a critically-lauded "reimagining" in 2003 that is reaching its final episodes.



## BOBA FETT'S DEBUT

The *Star Wars* Holiday Special has one bright spot—an animated cartoon (produced by Canada's Nelvana Studios) that introduced Boba Fett. The bounty hunter first appears astride a dinosaur-like beast, seemingly helping a stranded Luke Skywalker, but secretly working for Darth Vader. Sometimes called "The Story of the Faithful Wookiees," the cartoon is explained in the Holiday Special's context as an entertainment program viewed by Chewbacca's son Lumpy. In 2008, Hasbro released "Boba Fett (Animated Debut)," an action figure styled to resemble Fett's appearance in the cartoon.

## MONTH BY MONTH 1978

## JANUARY

- Hasbro struggles to produce its first wave of 12 *Star Wars* action figures. One month earlier, thousands of fans had received "early bird" packages during the holiday season, essentially empty boxes containing mail-in certificates giving first dibs on the new toy line.
- *Star Wars* goes into wide release in U.K. theaters.

## FEBRUARY

- Leigh Brackett continues her work on the first draft of what would become *The Empire Strikes Back*; she would die on March 18 from cancer.

## MARCH

- *Splinter of the Mind's Eye* by Alan Dean Foster becomes the first novel to continue the movie adventures.

## APRIL

- Issue #7 of Marvel Comics' young-adult magazine *Pizzazz* features Darth Vader, *Star Trek*'s Mister Spock, and an alien from *Close Encounters of the Third Kind* on its cover.

## MAY

- *Star Wars* celebrates one year in theaters. A special poster (upper right), with Kenner's new action figures arranged around a birthday cake, announces the movie is "One Year Old Today."



## JUNE

- *Star Wars* is finally released in Japan on June 24.

## JULY

- Marvel Comics releases "The Hunter," issue #16 of *Star Wars* comic. The story introduces a new character, the self-loathing droid hunter Valance, and signals a deepening complexity in the series.

## AUGUST

- The Style D "circus poster" by Drew Struzan and Charles White III (below left) hangs in theaters to mark the *Star Wars* summer re-release.

## SEPTEMBER

- *Star Wars* receives the Hugo Award for Best Dramatic Presentation at IguanaCon.

1978 REAL LIFE  
WORLD NEWS

At the 50th Academy Awards, Woody Allen's *Annie Hall* defeats *Star Wars* for the Best Picture Oscar, but *Star Wars* walks away with seven others.

The first "test-tube baby," Louise Joy Brown, is born in the United Kingdom through in-vitro fertilization.

## SEPTEMBER 17

U.S. President Jimmy Carter orchestrates the Camp David Accords, a peace treaty signed by Israel's Menachem Begin and Egypt's Anwar al-Sadat.

## NOVEMBER 18

Galt leader Jim Jones and his followers kill themselves in Jonestown, Guyana. The mass suicide claims 918 lives.

## ENTERTAINMENT

*Grease*, starring John Travolta and Olivia Newton-John, is released to theaters on June 4. Its soundtrack becomes one of the year's top records.

George Lucas purchases Bullfinch Ranch on the coincidentally-named Lucas Valley Road in Nicasio, CA, for development of his ambitious *Skywalker Ranch*.

*Dallas* premieres on CBS on April 2, quickly becoming a national obsession. The weekly drama about a Texas oil family would air for 13 seasons.

The first Sundance Film Festival is held in Salt Lake City, Utah. Founded by Robert Redford, it showcased independent films outside the Hollywood mainstream.

## OCTOBER

- 20th Century Fox Television releases a press kit to drum up publicity for the upcoming *Star Wars* Holiday Special. The special is called a "visual and audio delight" and a "live-animated-musical pot pourri of pure entertainment complete with astonishing electronic special effects."

## NOVEMBER

- The *Star Wars* Holiday Special premieres; disbelieving *Star Wars* fans try to process what they just saw.

## DECEMBER

- Lucasfilm mails its annual holiday card. The 1978 edition featured a Ralph McQuarrie illustration of R2-D2 and C-3PO shopping for Christmas presents.





Words: Calum Waddell

# THE MAGIC OF MUREN

LONG ASSOCIATED WITH *STAR WARS* AND INDUSTRIAL LIGHT & MAGIC, VISUAL EFFECTS GENIUS **DENNIS MUREN** TALKS TO *INSIDER* ABOUT HIS PROGRESSION FROM HOME-MADE MOVIES TO THAT GALAXY FAR, FAR AWAY AND BEYOND.



**D**ennis Muren began his career by directing and producing his own ultra-low budget sci-fi movie—*Equinox*—in 1970. Yet, despite the feature going largely unseen, it represented the start of the filmmaker's decades-long involvement with the genre and, of course, George Lucas in particular. Starting with his work as a cameraman on the original *Star Wars* in 1977 (he was responsible for shooting the miniature and optical effects) and stretching into every other sequel and prequel, excepting 2005's *Revenge of the Sith*, Muren quickly became a trusted part of the ILM team. Professionally, Muren has been nominated for Academy Awards for his work on the likes of *War of the Worlds*, *The Phantom Menace*, and *Willow*, while his groundbreaking efforts on *The Empire Strikes Back* and *Return of the Jedi* garnered him a Special Achievement Oscar.

Perhaps in light of this, the artist earned a place on the Hollywood Walk of Fame in 1999—one of only three visual effects masters to be given such an honor (the other two are Ray Harryhausen and Stan Winston).

*Insider* caught up with Muren to chat about his early days in the industry and his involvement in *Star Wars* back when sci-fi flicks were almost as hard to find as the mythical Bigfoot!



**Above and Inset:** From stage to screen, the real-life AT-AT model and the finished on-screen vehicle.

**Below:** Models and stop-motion were used for some of the tauntaun scenes in *The Empire Strikes Back*.

**Insider:** Can you begin by telling us about how you got involved in *Star Wars*?

**Dennis Muren:** I came from the old school of special effects. Prior to *Star Wars*, everything was based around what you could do with your idea for a stunt—you could not get the money to build anything too complex. The reason for that is simple. People were not making sci-fi movies much before *Star Wars*. When George began working on *Star Wars* he needed as many special effects guys as possible. Up until that time there were always two groups of effects people. First of all there were the younger folks like David Tremble, who came from England, and John Dykstra, who worked for him on stuff like *Silent Running*. That group was using the latest technology to capture these incredible images. They were really pushing new boundaries. I was with the other group that was centered in L.A. Ken Ralston was there and Steve Allen—and these are the guys who grew up with *King Kong* and Ray Harryhausen, but they never had any money to do anything. George brought both groups together on *Star Wars*, which was a very smart decision.

While you were working on the film's effects did it become clear that this was going to be something special?

There were a few people around us who thought it might do well, but not very many. There was the old person saying, "I think this is going to be a big hit and it will be fabulous," but I had no idea if they were right or not. I didn't know the genre all that well. I saw the movies growing up, and I had made *Equinox*, but I never read science fiction literature.

**Were there people in the special effects industry that you looked up to back then?**

I was mostly interested in the guys doing visual effects, although I knew and respected John Chambers and Jack Pierce. They were both make-up guys. When I got into the business I really respected Ray Harryhausen and John Fulton. My favorite films were *Darby O'Gill and the Little People* and, of course, *King Kong*—but I also grew up admiring the tornado sequence in *The Wizard of Oz*. I had a very broad view in terms of liking effects before *Star Wars*. I used to make horse movies with stop-motion, but also shots of dam breaking, spaceships taking off, and dams blowing up. I was always interested in the trick side of motion pictures: how do you make an audience believe that they have just seen something totally extraordinary?





Would you agree that the Special Achievement Oscar you and your team won for *The Empire Strikes Back* helped the *Star Wars* series to obtain a new level of critical respect?

It might have, but I believe the respect also came from the fact that this genre, and using effects in films, never stopped. Usually if you track types of films over the year—like visual effects movies—two or three of them might be made in a period of four years, and then nothing happens for 15 years. Many of us thought that this was what would happen with *Star Wars*—but the respect from Hollywood comes with money. The fact that people are still doing these movies and still making millions of dollars for the industry—that is where the respect came from. The awards are nice, but I think it is bigger than that.

*The Empire Strikes Back* is also a far more colorful movie than *Star Wars*. I am so glad that you picked up on that. The color artwork that we got for *Empire* was so far beyond the first *Star Wars* effects-wise and in terms of vision. That is what drove us—how do we do these shots as realistically as possible? At the time we used some new ideas and some old ideas. That film still holds up really well. My goal was for the audience to come out of *Empire* stunned, turn around and get back in line to watch it all over again. That is what I did when watching Ray Harryhausen's movies.



Left and Below: The huge features of the effects crew gave away the real size of the models and environments featured in *The Empire Strikes Back*.

## EXPANDED UNIVERSE >>>

### THE *STAR WARS* SPECIAL EDITIONS

"I didn't have a problem with introducing digital effects into the old movies. For the Mos Eisley sequence, I remember that they were just grabbing everything they had! When you look at the cantina sequence in the original film, there is this devil mask that Rick Baker had made all by himself. There were about five guys who worked on that scene, and they all had friends in the business. I believe they went to their friends and borrowed anything they could to make these monsters—and the rest of them were very quickly custom-made. So I can understand George feeling embarrassed about that but, in those days, people didn't even know if the movie was going to be a big film and he just wanted to fill in that sequence with anything. Any technique he could do inexpensively and quickly was going to have to work. That was pretty much where I was coming from, too. Then, as I got more involved with *Star Wars*, I started to find out how important it was to break new boundaries and utilize new technology."

"There were a few people around saying of *Star Wars*. 'I think this is going to be a big hit and it will be fabulous.'"



STAR WARS  
SPECIAL EDITIONS  
MAY 2006



Can you compare working with Irvin Kershner on *Empire* to working with George Lucas?

To be honest I never really worked with George as a director. Even on *The Phantom Menace* I wasn't really on the set. I wasn't with Kersh on the set of *Empire* either—but I would say that George is more of an action and a plot kind of guy, while Kersh is maybe more concerned about the effects scenes. I can tell you that on *Empire* Kersh was around ILM all the time. They are both really smart and have really great ideas. I liked working with them both a lot.



## EXPANDED UNIVERSE >>>

### MAKING *EQUINOX*

PRIOR TO *STAR WARS*, DENNIS MURIN DIRECTED HIS OWN LOW-BUDGET, SO-FI FILM CALLED *EQUINOX*.

"That was great—we put it out on DVD in America just recently. *Equinox* came about because back then—this was 1969—I was going to see every special effects movie that came out. I had a lot of ambition and energy and wanted to make my own movie. It was hard because we had no money, we had to shoot on film and then we had to drive the film to the lab to get it processed. All of that work equaled just one print of the dailies. I would go back and look at what had been shot—playing it out in silence because there was no money for sound. Now it is so much easier to do your movie, yet I don't see a lot of people doing it. I wish more people would make their own feature films because even if they don't get it released they will learn a lot. Nowadays you can even release it yourself on the Internet. I think that now you could make a film like *Equinox* on far less money—and we did that film for \$6,500! A lot of that money was to make three prints when it was finished. The actual budget was only around \$3,500 and in today's dollars that must be about \$10,000. You can do a lot of effects in your movie for that."

"I was always interested in the trick side of motion pictures: how do you make an audience believe that they have just seen something totally extraordinary?"

Above: Filming the proton hunning down the Rebels.

Below: With physical models, humans often helped out.



Why didn't you work on *Revenge of the Sith*?

It turned out that *Hulk* was moving out to San Francisco, where I live, and ILM wanted me to do that instead. They brought Ben Snow in to do the *Star Wars* film, and I would go and work on *Hulk*.

I was planning on doing *Revenge of the Sith*, but it just didn't happen. However, it probably worked out for the better—I had a great time with *Hulk* and had the chance to work with a director [Ang Lee] I'd never collaborated with before.

What was it like getting a star on the Hollywood Walk of Fame?

You know, there are only four cameramen on that walk of fame. Every movie has a cameraman, and yet they have only honored four guys! Somehow Ray Harryhausen, Stan Winston and I got on there, but I honestly have no idea how. Of course, it was great to be honored with that, but I think a lot more special effects artists should be on the Walk of Fame.

Is there any special effect in movie history that you wish you could have done?

Of any kind? That is a good question. Emotionally, it might be the flying carpet scene in *The Thief of Bagdad*. I like that.

What is next for you?

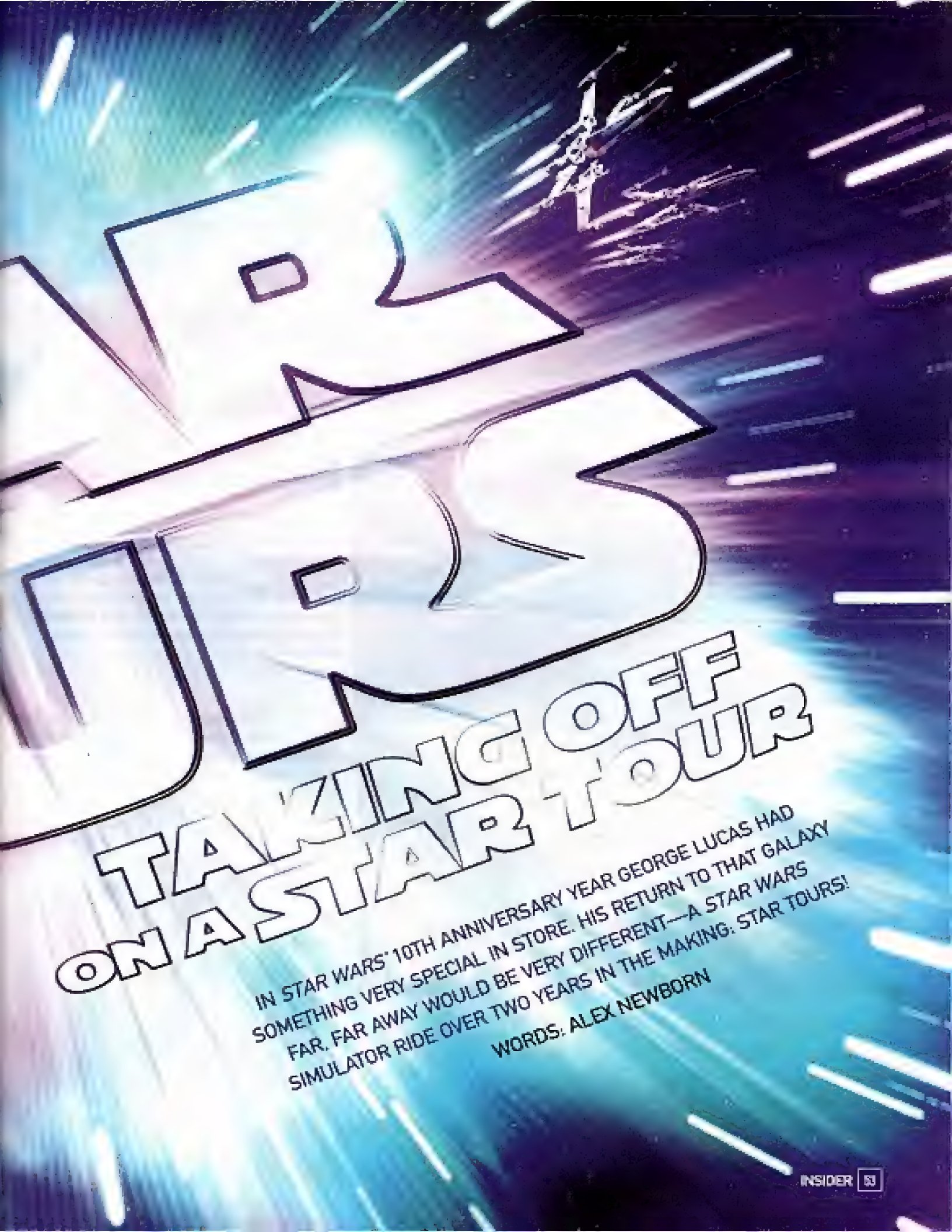
At the moment I am actually working on a book. I am still doing stuff with ILM, but I don't have any particular film right now. I'm just trying to get this book done. I don't want to say too much about it, but it is not a memoir; it is more of a how-to book. Visual effects are an art and they really have not taught it to people. That is what I have been working on for the past few months. ☺



# TO







# STAR WARS

## TALKING OFF ON A STAR TOUR

IN STAR WARS' 10TH ANNIVERSARY YEAR GEORGE LUCAS HAD SOMETHING VERY SPECIAL IN STORE. HIS RETURN TO THAT GALAXY FAR, FAR AWAY WOULD BE VERY DIFFERENT—A STAR WARS SIMULATOR RIDE OVER TWO YEARS IN THE MAKING. STAR TOURS!

WORDS: ALEX NEWBORN



[illegible]

**T**he combined brainchild of the Disney Imagineers and Lucasfilm's Industrial Light & Magic (ILM), the now 21-year-old Star Tours ride fused a newly-created *Star Wars* spaceflight movie with the synchronized movements of a flight simulator. Instead of simply watching Luke Skywalker fly down the Death Star trench, passengers felt as if they were actually on board a StarSpeeder 3000 pulling realistic G-forces themselves. An Audio-Animatronic rookie droid-pilot named BX-24 (Bex for short) served as a guide.

Disney and Lucas knew that the four-and-a-half-minute ride would be a crowd-pleaser and that the resultant lines would be long. So they also came up with an immersive pre-show experience that proved to be almost as popular as the ride itself. It features a front maintenance hangar where iconic *Star Wars* droids R2-D2 and C-3PO bicker in an almost 10-minute loop about the unreliable StarSpeeders they're repairing. Despite the upbeat promos for the Star Tours travel agency being shown on a nearby video-wall, passengers preparing to embark on the scheduled sightseeing junkie to Endor have to wonder about those ominous blaster scars on the side of the StarSpeeder. And just why do Astoo and Threepio keep checking that the tour vehicle's own laser cannons are operational?

## IMAGINEERING A NEW HOPE

"I've always had an interest in doing something at the [Disneyland] Park," said Star Wars writer-director George Lucas in 1982. "I've been approached to do a lot

only place in the world where that can happen."

Years of discussions between Lucasfilm and Disney predated the eventual 1987 launch of Star Tours. "The prospect of introducing the Star Wars characters at Disneyland just fascinated me," admitted Lucas. In the 2007 documentary *Disneyland: Secrets, Stories & Magic*, Lucas looked back two decades later: "They were searching for ways to make the company more relevant to the audience, and *Star Wars* was the obvious choice." Michael Eisner, then running Disney, reflected on the decision to bring an outside franchise into their parks. "George was the next generation of a 'Walt Disney' [figure], so we decided to bring *Star Wars* and *Indiana Jones* into the park."

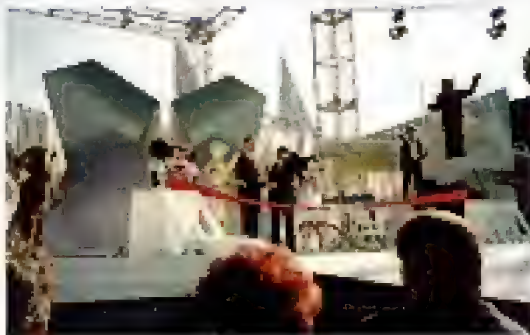
Disney Imagineer (as the Disney Team members behind the park attractions are known) Tom Fitzgerald is a self-described *Star Wars* fanatic who "lined up at 5 am to see the first L.A. screening of *The Empire Strikes Back*." He recalled the genesis of *Star Tours* in a 2007 interview: "Shortly after Michael Eisner and Frank Wells joined Disney, George Lucas visited Imagineering to see what types of projects we might do together. In one of the hallways, George saw a storyboard for a simulator ride we were exploring and we discussed whether that technology might be a good fit for a *Star Wars* adventure. A small team of Imagineers got together to work up ideas for George's review. I was on that team and ultimately became the show's writer/producer."

For Fitzgerald, this was literally a dream come true. "When I was in college, I was blown away by *Star Wars*, and felt that George Lucas was the Walt Disney of this generation. Like Walt Disney, George was the consummate storyteller—he literally acted out the show for us one day. That performance became the basis of the story and script. George was also responsible for the tone—he wanted a mix of comedy and thrills, which he felt hadn't been done in a ride."

The ride's conceptualization was a collaboration between Lucas, Fitzgerald, Disney Imagineer Tony





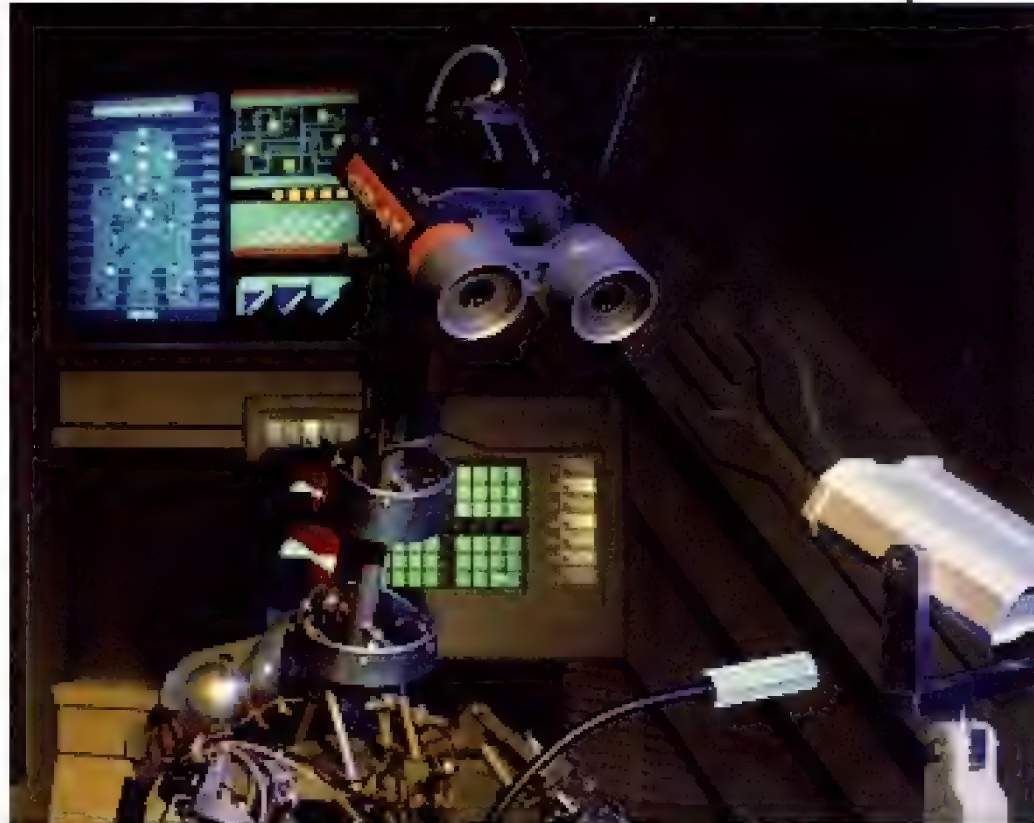


Star Tours is a 3D motion picture that takes guests on a journey through the Star Wars galaxy. The ride is a 3D motion picture that takes guests on a journey through the Star Wars galaxy. The ride is a 3D motion picture that takes guests on a journey through the Star Wars galaxy.



Baxter, and ILM's Dennis Muren. "What an honor and thrill it was for us to work with Dennis on *Star Tours*," said Fitzgerald. "The artists at ILM were used to creating short shots that would be edited into the film. For *Star Tours*, the effects shots were the film! The entire show would have to appear as one continuous view, since it's essentially a front-window view. Dennis came up with clever ways to break up the show into segments that could be seamlessly tied together. His incredible eye for design, detail, movement, and magic brought the show to life in [the] most amazing way."

The team knew it wanted the theme park ride to incorporate a hydraulically-powered simulator manufactured by Rediffusion Motion Platform, a U.K. company that had previously only sold their equipment for military and commercial air-flight applications. During the story meetings the team first went through some ultimately unused concepts, including an underwater voyage beneath Dagobah's swamps and a time-travel adventure bouncing all over the George Lucas universe. Fitzgerald contributed a Jedi training concept that resurfaced 20 years later in the Disney theme parks as the Jedi Training Academy live show. Eventually the "tour bus in space" concept took shape, but there were still refinements to be made. When would *Star Tours* take place with regards to the movies? The decision was made to set it after the Battle of Endor, as Threepio's references to the Ewoks in the queue dialogue clearly indicate. Fitzgerald laid out the basics in 1987: "The timeframe is just after *Return of the Jedi*. Your old friends Artoo-Detoo and Threepio have new jobs, new masters. The basic premise is that the galaxy is now safe enough from battles and wars that *Star Tours* is offering sightseeing excursions to Endor, home of the lovable Ewoks."



Star Tours is a 3D motion picture that takes guests on a journey through the Star Wars galaxy. The ride is a 3D motion picture that takes guests on a journey through the Star Wars galaxy. The ride is a 3D motion picture that takes guests on a journey through the Star Wars galaxy.

"ILM was used to creating short shots that would be edited into the film. For *Star Tours*, the effects shots were the film! Dennis [Muren's] incredible eye for design, detail, and magic brought the show to life."



# STAR TOURS

For the most part, the ride is a faithful recreation of the original. The only major difference is the addition of a new pre-show area, the "pre-pre-show" Hangar, which is a recreation of the original Main Street USA. The ride is very similar to the U.S. version, but where that one ends, the Tokyo attraction has a



Fitzgerald credits Lucas with the initial idea for the ride's robot pilot: "He felt it was essential to have a character to relate to aboard the StarSpeeder—a 'cosmic bus driver' to narrate and tie the experience together." Envisioned as a wisetracking counterpart to Adventureland's Jungle Cruise skippers, the robo-pilot was originally going to be "Crazy Harry, a gung-ho veteran of the Clone Wars." Baxter suggested softening the thrill-seeking Harry into a nervous rookie on his mistake-plagued first flight, someone easier to empathize with and root for. Thus Rex evolved.



## STAR TOURS TOKYO

Two years after Star Tours opened in the U.S., an expanded version of the ride opened in Tokyo Disneyland on July 12, 1989 in Urayasu, Chiba, approximately 30 minutes east of Tokyo. While the Anaheim version had been limited by the Adventure Thru InnerSpace attraction it replaced, Tokyo Disneyland (TDL) had sufficient room to build a Star Tours with an even more extensive spaceport theme.

The ride grew from four simulators to six, while additional indoor queue space was housed within a front atrium brilliantly designed to suggest a working starship hangar. This was done for practical reasons as well as aesthetic ones: due to frequent rain, even the Japanese recreation of Disneyland's open-air Main Street USA is completely covered. New animatronic robot characters were introduced in three places in Tokyo: the new "pre-pre-show" Hangar, the familiar droidnostics area, and the new post-show baggage claim area.

The ride is very similar to the U.S. version, but where that one ends, the Tokyo attraction has a

post-show and then some! Upon exiting the simulators, a lighted tunnel deposits guests on a second-story balcony from which they can see the aft thrusters of StarSpeeder 44 in the front lobby. By looking down over a railing, they can see the baggage claim area, also called Astro Cultural Inspection, which remains hidden from view of those in the pre-pre-show queue. An R2 unit that is virtually identical to Artoo-Deeto oversees two more off-the-shelf industrial "Panarobos" from Matsushita Electric, now called P-6 and S-4, who resemble servo-controlled arms redressed to have a bit of personality. They clean and disinfect luggage that passes them on a conveyor belt, and a video monitor occasionally displays a puppet Mon Calamari giving them instruction. (Or at least, they did when the attraction opened. These two droids seem to have since been retired.)

The second-story skywalk deposits guests in the facing Astrozone building. Straight ahead is an animatronic alien security guard, reportedly named Officer Zazzyoo. Guests then exit either

left to an outdoor staircase which will take them back down to ground level, or right through an arch that comes out in a restaurant called the Pan Galactic Pizza Port. This features its own Audio-Animatronic character, a stalk-eyed alien named Tony Solaroni (from a galaxy called Spumoni) who boasts that he makes pizzas "like no one else in the universe!" He sits before an enormous pizza-making machine called the PZ-5000, a mechanical contraption that would look right at home in Willy Wonka's chocolate factory. Although the food served in the restaurant is actually made in traditional ways, the machine gives quite a faux show as it tosses the dough.





a droid so "fresh off the assembly line", to quote C-3PO, that he has a red "Remove Before Flight," tag still attached. Rex is an electronic underdog who speaks for every member of the audience when he exults, "I've always wanted to do this!"

In a 2007 interview on *EndorExpress.net*, Fitzgerald recalled casting performer Paul Reubens, then best known as Pee-wee Herman, in the Rex role: "Finding the right voice for Rex was a real challenge. As a first-time pilot, much of the adventure was going to be an out-of-control wild ride. That meant he was going to be doing a lot of screaming! At the time, Paul's Pee-wee Herman special was on the air. Hearing his hysterical scream over and over in that show led me to believe he could handle the role of Rex and provide the light touch of comedy we were looking for."

### THE DROIDS STRIKE BACK

In April 1985, Disney Imagineers Baxter and Fitzgerald visited ILM in Marin County, accompanied by colleagues Orlando Ferrante and Stan Abrahamson. Given access to the Lucasfilm Archives, they examined items from the original *Star Wars* costumes and models, including several R2-D2s, C-3POs, Chewbacca, and pieces of the Death Star. The next day their selected treasures, including a set of X-wing fighter blueprints, were carefully loaded for transport and shipped to Imagineering headquarters in Glendale, California.

"It's almost like being there," said actress Carrie Fisher, before admitting that the ride experience was actually better. "We never got to see any of that stuff when we did the movies. We were all looking at bluescreen."



## STAR TOURS ORLANDO

In a departure from the spaceport facades of Anaheim and Tokyo, *Star Tours* at Disney/MGM Studios (rechristened in January 2008 as Disney's Hollywood Studios) features a massive AT-AT and Ewok village outside. The 35-foot tall Imperial Walker and village were dedicated by George Lucas and opened to the public on August 28, 1989, several months before the ride itself was complete.

Show Producer Paul Osterhout explained the set-up in a 1990 interview: "As guests approach the building, they find themselves in a forest on the moon of Endor, with the 'Ewoks' home in the trees above. The village 'streets' form a ceiling for the queue, which is both waterproof and air-conditioned."

The initial interior queue continues this "movie set" transition. Just inside the building's entrance are overhead signs proclaiming "Stage 12—Filming in Progress," while on the right-hand side, canvas director's chairs can be glimpsed for the show's stars: a tall chair bearing the name C-3PO and a shorter one labeled R2-D2. Bob Weis, Senior VP of Creative Development and Imagineering's overall executive producer for Disney, explained, "As guests

enter the building, it looks like they're going on to a soundstage for the first 30 feet. The walls look like the backs of sets. At some points you can see both the finished front sides and the 'unfinished' backs."

Orlando Incorporates elements that debuted in Tokyo, such as a Boarding Concourse featuring six simulator cabins rather than Anaheim's four, and the culture-faced droids in Sector 2, sometimes called bird droids. The bird droids have since become immortalized as SK-238 for the park's exclusive line of action figures. A unique element that debuted at this third *Star Tours* is the hulking L8 Robot, seen repairing the Sector 2 elevator. He has since turned up at the sister attractions—usually seen repairing an R5 unit—and was later dubbed WEG-1618 for the action figure line.

As well as George Lucas and Michael Eisner, the Orlando opening attracted guests Mark Hamill and Carrie Fisher. When asked about the *Star Tours* ride, Fisher responded tongue-in-cheek, "It's almost like being there," before admitting that the ride experience was actually better. "It's good, because we never got to see any of that stuff when we did the movies. We were all looking at bluescreen," she explained.



Above: The 35-foot-tall AT-AT outside Orlando's *Star Tours* ride.





# STAR TOURS

Ferrante's task was to design the StarSpeeder 3000 ship and transform the building interior of the retiring Adventure Thru Inner Space attraction into the brand new Star Tours Spaceport. On September 2, 1985, after 18 years of "shrinking" guests inside a Mighty Microscope and inserting them into snowflakes, Adventure Thru Inner Space ended. Other Imagineers contributing to the remodelling were Shim Yokoyama, Greg Wilzbach, and Gil Keppler, whose production illustration of Threepio and Artoo repairing a StarSpeeder in the queue became an exquisite postcard image. Keppler also designed the giant outdoor Star Tours mural.

## STAR TOURS PARIS



The Disneyland Paris version of Star Tours is fronted by a life-size X-wing fighter that appears to be frozen in mid-air, 5-falls open to attack position, with the unique choice of a decidedly un-aerodynamic R4 unit head sticking up from its droid socket. The park and the Star Tours ride opened on the same day, April 12, 1992.

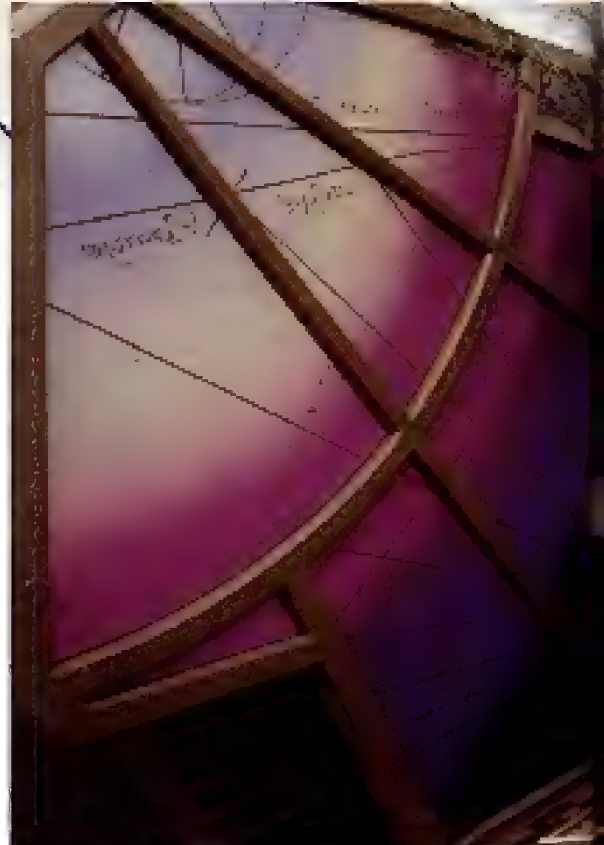
Like Tokyo and Orlando, Paris utilizes six simulators. The post-show for the

Paris version houses several interactive games presided over by a unique Audio-Animatronic character named R0X-N. She even has a nameplate affixed to her trapezoidal torso that vaguely resembles the traditional Disney cast member oval nametag. R0X-N speaks several languages including English, French, and Italian, and is reportedly R0X-24's girlfriend.

*Always, remember to wear your seat belt and please do not drink and ride. The Star Tours Spaceport is located in the main entrance area of the park. For more information, please visit the Star Tours website.*

Animatronics would result in the creation of genuine robotic versions of C-3PO and R2-D2. At least one person was relieved at this development. "Disney did spend huge sums, mainly on creating the amazing animatronics that made Threepio so lifelike," said C-3PO actor Anthony Daniels. "They did a superb job on the whole Star Tours ride and I was thrilled to be a part of it. Especially since the actor no longer had to wear the suit!"

Pilot Rex was designed from scratch, specifically for the ride. George Lucas gave input into the physical design, which Imagineer Chris Runco first sculpted in



green foam prior to production. Only one Audio-Animatronic each was required for Artoo and Threepio, but they needed four identical Rexes—one for each simulator cabin. Engineers Larry Sheldon and Lance Updyke machined the production Rexes from sturdy-but-lightweight aluminum.

For the other maintenance droids, corners were cut, recalled Tom Fitzgerald. "We were moving pretty fast on Star Tours, and a lot of the things were created as we went along. Wanting droids for our Droid Room, and wanting them quickly, Imagineer Chris Tietz came up with the idea of raiding [the] America Sings [attraction] one night and grabbing two droids for our show! They got an extreme make-over and became some of the new characters invented for the Star Wars show. The G2 name came about because of the fact that they were geese from America Sings... hence the 'G1'."

Rechristened as foreman droid (foredroid) G2-4T and laborer droid G2-9T, the droids were originally intended to talk only in droid-speak, but George Lucas liked Tom Fitzgerald's temp dialogue so much, he suggested it be recorded in English. Fitzgerald and Mike West recorded the voice tracks themselves, which were electronically processed and added to the show.

Early motion-sickness problems with the simulator had to be overcome, but according to Lucas on *Good Morning America*, that was part of the attraction of such rides. "When we first designed the ride and

"We had discussions about how intense the ride should be, but I think we've reached a level that's fun, but not to the point of making you sick!"—George Lucas





**TOM FITZGERALD WAS THE WRITER/PRODUCER ON STAR TOURS AND IS NOW EXECUTIVE VICE PRESIDENT AND SENIOR CREATIVE EXECUTIVE FOR WALT DISNEY IMAGINEERING.**

By June 1986, a prototype 40-passenger cabin was ready for a sneak preview run—or, rather, 50 sneak previews in a row—for 2,000 Disney employees and their families. "The response was phenomenal," recalled Fitzgerald. "It gave everyone involved the necessary blast-off toward opening day."

Up in Marin County, creating the four-and-a-half minute ride film took 18 months, according to ILM manager Warren Franklin. In a 1987 soundbyte from the Star Tours video press kit, Franklin described the ILM crew as "very enthusiastic" about this special effects tour de force, which he explained was "pretty much equivalent to doing a major project like a *Star Trek* film, or  *Raiders of the Lost Ark*, or *Star Wars* every

Tom Fitzgerald: Working with George Lucas was a dream come true for me. To be able to bring his characters and stories to life in the 3-D artform of our attractions was fun and exciting for all of us. Anthony Daniels was a joy to work with, and truly loved the medium of the attraction. He spent hours with us, guiding the fabrication and programming of the C-3PO Audio-Animatronic figure. He acted out the part on camera to make sure our figure would look as close to the film performance as possible. He even helped us write dialogue for the overhead announcements that he performed in the pre-show.

As well as the appearance of the Mighty Microscope there's a reference to Mr. Morrow in the pre-show announcements, paying tribute to the host of another Tomorrowland attraction. And there are other hidden things (such as George Lucas' name backwards) that were put in for the fans.

We actually had the holographic chess table in the Special Effects tour at Disney-MGM Studios when it opened. It moved several times to different locations.

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# STAR TOURS

operator Scott Farrar shot the dogfight and Death Star sequences, assisted by Bob Hill. Matte elements were generated by Jon Alexander and Don Clark on the Anderson optical printer, and the final optical composite was supervised by Alexander on ILM's brand new Motion Control printer.

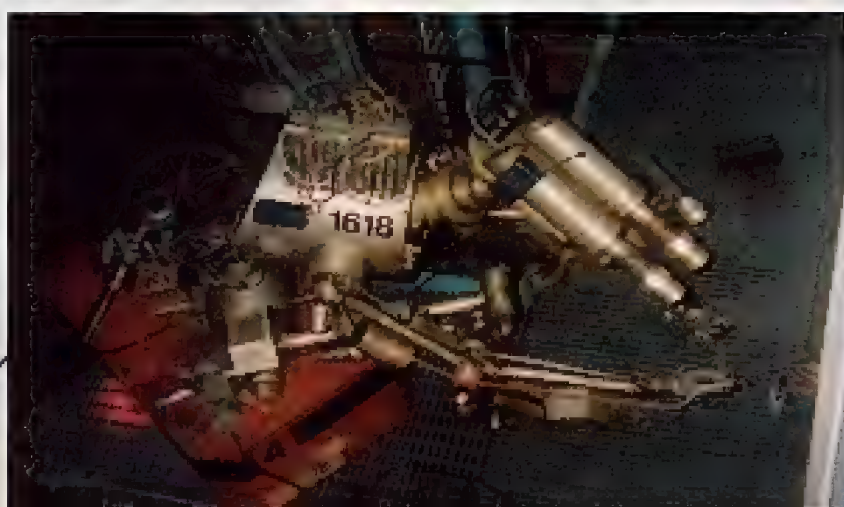
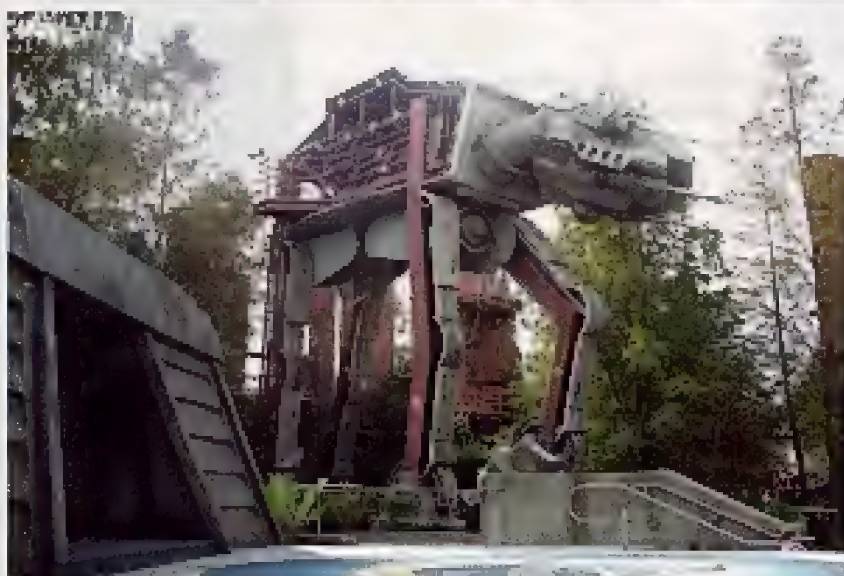
During the year-and-a-half project, the ILM team overcame several unforeseen obstacles. An X-wing fighter cockpit was shipped from England but was deemed unusable, and a replacement had to be built from scratch. Dennis Muren and his wife had their first child during this time, and Dave Carson assumed extra duties while Muren took leave. ILM's duties were not limited to the ride film. They also handled the majority of the video elements seen elsewhere, like the queue's video-wall, the onboard cabin monitors in the simulators, and pre-launch footage of the StarSpeeder 3000, which included modelmaker Bill Beck in a blue-screened cameo as a technician performing the final pre-flight walk-around. [See Urban Legends sidebar for more on Star Tours cameos.]

Also filmed in Marin County were shots of an original Artoo-Deetoo, seen being lowered into a droid socket on a scratch-built partial StarSpeeder upper hull. This footage was shot against bluescreen, and shown on the cabin monitor. This rear-facing view is the only place that riders get to see the Death Star blow up.

Muren suggested the video-wall advertisements for other planetary destinations, which serve as story-telling misdirection. These travelogues were

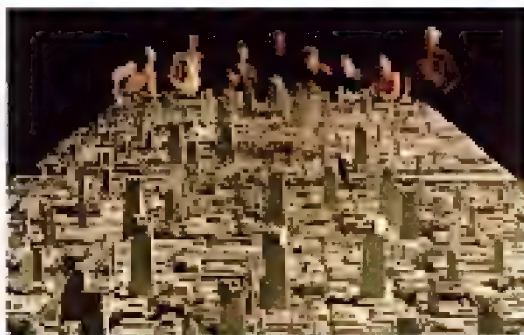


**Artoo-Deetoo drops**  
 (bottom left) Bill Beck with StarSpeeder 3000 matte background. ILM's queue-screen shots. Photo by ILM. (Top) Queue-screen shot of StarSpeeder 3000. Photo provided by Disney. (Middle) Queue-screen shot of StarSpeeder 3000. Photo provided by Disney. (Bottom right) Queue-screen shot of StarSpeeder 3000. Photo provided by Disney.





During their day-to-day work, Muren and his team at ILM were responsible for creating the visual effects for the original Star Wars films. In 1997, Muren and his team were responsible for creating the visual effects for the Star Wars: The Phantom Menace film. In 2001, Muren and his team were responsible for creating the visual effects for the Star Wars: Attack of the Clones film. In 2005, Muren and his team were responsible for creating the visual effects for the Star Wars: Revenge of the Sith film. In 2013, Muren and his team were responsible for creating the visual effects for the Star Wars: The Force Awakens film. In 2017, Muren and his team were responsible for creating the visual effects for the Star Wars: The Last Jedi film. In 2019, Muren and his team were responsible for creating the visual effects for the Star Wars: The Rise of Skywalker film.



## DENNIS MUREN ON STAR TOURS

**INSIDER CHATS WITH ILM'S DENNIS MUREN, AN EIGHT-TIME ACADEMY AWARD WINNER AND THE FIRST SPECIAL EFFECTS ARTIST TO RECEIVE A STAR ON THE HOLLYWOOD WALK OF FAME (A CEREMONY ATTENDED BY OLD FRIENDS R2-D2, C-3PO, AND GEORGE LUCAS).**

**Insider:** What was the biggest challenge of making the Star Tours film?

**Dennis Muren:** Conceptualizing it, because it had to be one take. That means all the drama either has to be implied or talked about by that robot, or seen on the screen. Everything had to be clear to the audience. That was hard. First we did storyboards and when we had that worked out, we did the animatic version.

**The animatic was then used to test the Star Tours simulator?**

It was, and also just to test the feeling of it, to see if we could put it on the screen. We had to see if we were banking at the right time! It was pretty hard to do and took a lot of time, not like now!

**What were the challenges in synchronizing the picture to the motion platform?**

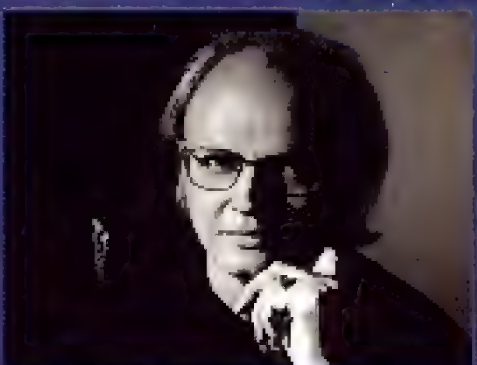
Remember [when] the ship falls towards the Death Star? It was supposed to be a 270-degree spiral. We tried to see if we could get that sense of dropping straight down. The simulator can't actually point straight down, it has a limited range of motions. It can only go up or down 15 degrees, so the film has to exaggerate it. You trick people's minds, based on what they're seeing. You've got to give the illusion of more than what the simulator can really do.

**The film compensates for the simulator, but does the reverse ever hold true?**

Sometimes, if you're supposed to go down and accelerate, they're actually tilting the simulator back so the gravity feels like you're being pressed into the seat by G-forces. They cheat the simulator.

**What's your fondest memory of Star Tours?**

It was fun to be involved with the initial conception. I came up with some ideas, along with Tom Fitzgerald and Tony Baxter. My memory is real sketchy on a lot of it.



**How much of the ride itself was your contribution?**

I wrote a draft of it. I think Tom did, Tony chimed in, and George [Lucas] had ideas, and then George chose. I wanted you to be Luke; I thought that would be fun for an audience member.

**That's why the trench run is in there?**

The trench dive was something that Tony said just had to be there. He wanted that shot. Not the trench run, the run was always going to be in, but the actual dive. I didn't want to do something that we had done before, but they said, "We gotta do it, that's the icon[ic] image."

**Unlike the one seen in Star Wars, the Death Star trench in Star Tours has several pantries and obstacles in your way. Was this to increase the drama?**

That was done to play the simulator. The last thing you want to do is a straight trench run. It was all to maximize the effect.

**Obviously the environments and the StarSpeeder were new, but did any of the older ships have to be re-created?**

There was a smaller-scale Death Star that I think we did. The shots were all longer, which meant that we had to have more track [space] to be able to do the shots. There was no cutting, so we had to make some smaller models.

**How much easier would Star Tours have been if it were in CG?**

Infinitely easier, by a couple of magnitudes. We could do it in real-time, like a videogame.

**There's been talk of updating Star Tours.**

I heard that too, and I thought, "Finally! We can get one of the other rides!" We gave them the idea of the four choices 20 years ago. Maybe in the future, we'll get the other rides.



**"I've been a fan of Star Tours since the beginning: two of my favorite things—*Star Wars* and Disneyland—were to be combined!"—Steve Sansweet**

## TONY BAXTER ON STAR TOURS

THE DIRECTOR OF STAR TOURS WAS TONY BAXTER, NOW SENIOR VICE PRESIDENT IN CHARGE OF CREATIVE DEVELOPMENT AT WALT DISNEY IMAGINEERING.

**Insider:** What led to the union between Disney and Lucasfilm?

**Tony Baxter:** There was a growing recognition at Walt Disney Imagineering in the early 1980s that Disney Parks needed to include relevance to current pop culture. In Spring of 1984, Marty Sklar, head of Walt Disney Imagineering, encouraged several of us to approach Ron Miller, President and CEO of Walt Disney Productions at the time. [Walt Disney Productions became known as The Walt Disney Company in 1986, the year

How did the idea to use a flight simulator come about?

The ride system for Star Tours was produced by a British company. A combined team of Imagineers and Disneyland management braved a 30-hour turbulent flight to London to be among the first non-pilot trained riders to board the military-style simulator. Although the flight to London turned out to be far more traumatic, all we could think about on that trip was the apprehension of facing "The Simulator." The audio "ping" and the seatbelt warning light in Star Tours is a strong nod to the most frightening moments of the team's flight to London! We all came through that first "pre-flight to Endor" with flying colors!

What were some of the headaches involved in making Star Tours?

The simulator has a set of limitations that restrict what it can do after certain moves. One particular sequence was so energetic that we didn't want it to exhaust the system. Our solution was to get the StarSpeeder caught in a "Tractor Beam," and the resulting paralysis would allow time to refresh the hydraulics. This scene turned out to be one of the best moments in the show!



before Star Tours opened at Disneyland] with the idea of bringing the outside world of *Star Wars* inside the Disney Parks. To our surprise he sparked to the idea, and the next thing we knew we were on the Disney jet flying to Napa Valley, where Ron's Silverado Vineyards would be the site of our first meeting with George Lucas. Ron Miller is married to Diane Disney, so we found ourselves standing in line dishing up potato salad with Walt Disney's daughter, the head of The Walt Disney Company, and the Jedi Master himself, George Lucas! On that day the initial Star Tours idea was formed.

assembled from film clips of the original *Star Wars* trilogy, sometimes flipped mirror-image, plus newly shot footage of an 18-inch StarSpeeder miniature built by senior modelmaker Ira Keeler bluescreened flying over scenery from Hoth, Tatooine, and the moon of Endor. Other alterations to the film footage include composited skiers whooshing down the slopes of Hoth!

## INTERPLANETARY LAUNCH PARTY

By December 1986, everything for the Star Tours ride was up and running, and for two weeks Disneyland guests were treated to a "soft" opening which allowed Imagineers to see their show with a real audience and make final adjustments.

On Thursday, January 8, 1987, from 7pm until midnight, Disney's Tomorrowland hosted the Star Tours Interplanetary Launch party, complete with "spaceline tickets," which had detachable stubs at the bottom that would admit one to the premiere party, and grant the bearer "one special meal" at the Space Place or Tomorrowland Terrace restaurants. The obverse of the tickets—which have become highly collectible, especially if the stubs are intact—promise complimentary parking and unlimited use of attractions (except Arcades). A separate, harder-to-obtain boarding pass for this event features color artwork of Artoo and Threepio and lists the flight number as 101, which is something of an inside joke. The number 101 is a standard Disney park code for rides that are not operating or not admitting guests.

Disneyland celebrated the opening of Star Tours by keeping its doors open round-the-clock the rest of that weekend. Beginning at 10 am on Friday, January 9, 1987, the Harbor Boulevard Disneyland sign proclaimed "Star Tours Grand Opening Today—Come Join Our 60 Hour Party. Non-Stop Fun Till 10 pm Sunday." Disney's then-CEO Michael Eisner estimated the Main Street crowds at "9,000 people, who should be in school!" When the 60-hour party ended on January 11, the cast premieres began. The black-and-white folder issued to guests contained five color-coded Cast Premiere Boarding Passes for Flight 1120, 7pm to midnight, each night. The black ticket was for 1-12-87, with each successive date colored royal blue, purple, red, and teal. The final cast premiere was held on January 16.







Launch party photo, a travel brochure (apparently written by Han Solo, as it measures time in "parsec"), and ride postcards



Boarding passes from the Cast Premiere for Star Tours, January 12-18, 1987.

At a Star Tours press conference held on opening day, Eisner and Lucas were joined by President of Walt Disney Attractions Dick Nunis, Vice-President of Disney Marty Sklar, and Walt Disney Studios Chairman Jeffrey Katzenberg. One of Eisner's more memorable quips was that Star Tours did indeed cost more than Disneyland itself had in 1955, but then, "so does a hamburger." Eisner also made a passing mention of a recent *Wall Street Journal* article on Star Tours' Imagineering team, which was written by Lucasfilm's future head of fan relations, Steve Sansweet.

Recalled Sansweet: "I've been a fan of Star Tours since the beginning—no, before the beginning. When I was a reporter at the *Wall Street Journal* in Los Angeles, I was fascinated by the news that two of my favorite things—Star Wars and Disneyland—were going to be combined. When I found out about the novel nature of the ride, I convinced my newspaper that it would make a great front-page feature story. So over a period of several months in 1986 I was able to spend time at Imagineering interviewing guys

like Tom Fitzgerald, watch with fascination as the animatronic C-3PO got programmed based on the voice and movements of Anthony Daniels, and spend a day at the park—including some time inside the cavernous room that at that point held only one of the motion platforms and 'speeders.' What a thrill it was to see it in motion from the inside of that room! The story ran in early 1987, and I was really looking forward to attending the media grand opening event... but I was called back to New York by my newspaper to be appointed Los Angeles Bureau Chief. That probably was the only thing that would have made me miss the party! I've made up for it by riding Star Tours more times than I care to remember."

When asked about the possibility of bringing Star Tours to Disney's Orlando park, Eisner told interviewers, "We are considering whether or not we are going to open it at the Magic Kingdom or at the Studio Tour in Florida, but I suspect at some point, Star Tours will end up in Florida." [See sidebars for details of the Orlando, Tokyo, and Paris Star Tours rides.]



## URBAN LEGENDS OF STAR TOURS

OVER THE YEARS, STAR TOURS HAS DEVELOPED A HANDFUL OF URBAN LEGENDS. FOLLOWING TV'S *MYTHBUSTERS*, LET'S SEE WHICH, IF ANY, OF THESE PERSISTENT RUMORS STAND UP TO SCRUTINY.

**Myth #1:** When Star Tours first opened, the figure of C-3PO was completely gold-plated, but sharp-eyed fans complained that his right shin should be silver like in the films, and Disney changed it to appease them.

It makes cute copy, but photos exist of the Threepio animatronic that show the leg already silver during the programming phase. One photo was printed in the "In-Flight Magazine" press material handed out on opening day.

Furthermore, the creation of the Audio-Animatronic protocol droid is described at length in a 1987 *Starlog* magazine article written by three Imagineers, with the silver leg detail credited to the engineers who were transforming the authentic costume pieces into a working robotic character, and not to "fan outcry."

And when expressly asked by *Insider* about the silver leg rumor, Chris Tietz (now a Senior Concept Designer for Imagineering) responded: "Anthony Daniels came in a few times to approve our C-3PO Audio-Animatronics figure that we assembled from a box of parts sent from ILM. George Lucas also had a few points to add about C-3PO's appearance."

Status? Reasonably satisfied, this one's busted.

**Myth #2:** Following Paul Reubens' notorious arrest in 1991, the voice of Rex was replaced with a sound-alike.

Logic alone begs the question, "If the replacement voice sounds the same, then why bother?" As with most rumors, this one was probably distorted from an element of truth. Paul Reubens had appeared as Pee-wee Herman in a video segment for the backlot tour in the early years of Disney-MGM Studios, and this segment was tactfully removed shortly after his arrest. Following a televised news report on the removal of the Pee-wee clips, Disney archivist David R. Smith was contacted as to whether Reubens would likewise be replaced as Captain Rex. In a reply dated June 9, 1992, almost a full year after the arrest, Smith confirmed "Paul Reubens' voice has not been removed from Star Tours."

Status? Busted.



## STAR TOURS MERCHANDISE EXPLOSION

In Steve Sansweet's 1992 book, *Star Wars: From Concept to Screen to Collectible*, he quotes George Lucas as saying, "Nabisco sells more crackers than Hollywood sells movie tickets each year." He elaborated, "A lot of people don't like merchandising. They don't like the idea of something trading off of one medium for another. But my feeling is that if you develop a fantasy world in a movie, it isn't a particularly bad thing to have kids go home and be able to simulate a fantasy world there and continue to work through whatever emotional needs have been stirred by the film."

At the opening day press conference of Star Tours, when reporters asked if *Star Wars* merchandise would be sold at the Disney parks, Michael Eisner replied vaguely, "The very existence of the Star Tours attraction is a marketing of the *Star Wars* merchandise." George Lucas, however, made his intentions clear: "The characters will be sold in the parks, and marketed in the parks." Initially, however, the only real pieces of Star Tours-specific merchandise were the planetary destination posters, featuring Ralph McQuarrie artwork touting travel to Hoth, Yavin, Dagobah, Bespin, and Endor. These lined the walls of Star Traders gift store above door-frame height.

Some of the first examples of Star Tours merchandise weren't sold; they were given away free. The tickets for the Imagineering Open House on June 22, 1986, are great to collect, although a



Star Tours: Mickey Mouse and Minnie Mouse as Han Solo and Princess Leia. Photo by [illegible]



Star Wars: A collection of Star Wars action figures. Photo by [illegible]



Star Wars: Mickey Mouse and Minnie Mouse as Chewbacca and Yoda. Photo by [illegible]





Top Page: A variety of examples of the Star Tours merchandise available, from collectible mini-figures (above) to friction-powered StarSpeeders (below) and PVC figures and other items (bottom).



## URBAN LEGENDS OF STAR TOURS

**Myth #3: The guy who ducks behind the desk when the StarSpeeder fishtails into the spaceport at the end of the ride's film is none other than George Lucas.**

George Lucas is certainly not opposed to making the occasional cameo appearance, especially if someone else is directing. He's a missionary at the airport in *Temple of Doom*, he and Carrie Fisher float via pixie dust as they smooch in a London long shot in *Hook*, and Axel Foley cuts in front of him in line (at a theme park!) in *Beverly Hills Cop III*. And of course, at his children's urging, he appears as Baron Papanoida in *Revenge of the Sith*.

So it's not difficult to imagine he might have stepped in front of the cameras for *Star Tours*. In 2000, an unauthorized A&E Biography book written by Dana White even erroneously listed the ride "under George Lucas' actor biography, calling the role "Supervisor at Spaceport." That seemed like evidence enough to let Disney cast members tell ridegoers for years that it was George ducking under that desk.

When a tiny photo appeared in a German *Star Wars* magazine article around the time of *Attack of the Clones*, some *Star Tours* aficionados began to have their doubts. Who exactly was Dennis Muren holding up that light meter to? Although the article claimed, "Auch George Lucas hat einen kurzen Auftritt!" (literally, "Also George Lucas has a short appearance!"), the man in the photo clearly wasn't Lucas.

More than 20 years after the photo was taken, Dennis Muren put the first nail in the coffin of the George Lucas myth when asked who was in the German magazine photo: "That's Ira Keeler, when the ship comes into a landing."

Added an amused Ira Keeler, "Someone thought [George] did that little thing in *Star Tours*? I'll be damned." Then he laughs and says, "Let's get that straightened out right now... that's me, that's not George." **Status:** Unquestionably busted.



**"They're hoping to revamp Star Tours. I must say they've come up with some really amazing ideas..."**

**—George Lucas**

true completist might not want to ever start down that path, since they were printed with numerous different times on them. "Space sickness" bags handed out for this event as a joke legendarily backfired when they were actually used by some attendees, according to collecting guru Steve Sansweet in his 2007 book *The Star Wars Vault*, which contains a nifty reproduction of the bag in question...a clean one, thankfully.

In keeping with the airport/spaceport motif, the press pack given out on opening day in January 1987 included the in-flight magazine (a cleverly disguised packet of press release material); a black canvas carry-on bag; a luggage tag; and a button, all with the Star Tours Disneyland logo on them; a wings pin featuring the "Now The Adventure Is Real" tagline; a black Star Tours T-shirt; and a digital watch whose printed face reads "Star Tours Inaugural Flight, January 1987, Disneyland."

Just as it took a few months for Star Wars merchandising to catch up to the success of the original film, before long the Star Tours logo was available on every item imaginable. At first, it was mainly flat, printed items, like T-shirts, buttons, pennants, bumper stickers, and postcards, but the range would soon expand enormously.

Some of the hardest to obtain Star Tours merchandise comes from the Tokyo attraction. Teaspoons and other dining utensils bear the characters and logo, a wind-up StarSpeeder music box is made of painted cardboard, and a collectible holy grail is a pencil tin featuring beautiful artwork on the lid, as well as a



StarSpeeder 3000 schematic on the inside.

Star Tours action figures were not offered until 2002, when Hasbro released RX-24, G2-4T, and R3-D3 as theme park exclusives. Subsequent waves, comprised solely of robots, included DL-X2, R4-M9, and WEG-1618 later that year; G2-9T, SK-238, and R5-D2 in 2003; and G3-5LE, 3T-RNE, and MSE-1T, in 2005.

According to Disney Merchandising's Brad Schoeneberg, a prototype playset of Droidnastics Sector 2 was planned as an accessory for the Hasbro-manufactured Park exclusive robot action figures, but never became a reality. StarSpeeder toys eventually were offered as well, first as friction pull-back items and later as a lights-and-sound toy whose only real drawback was that it wasn't scaled to action figures.

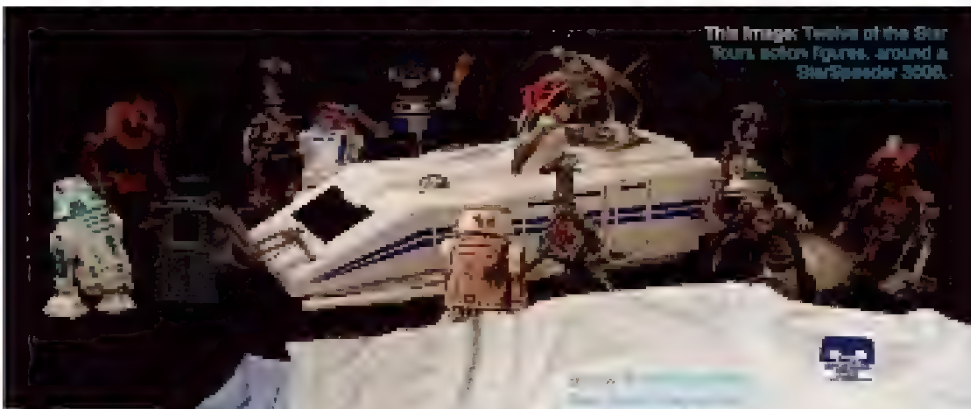
A Yoda and Jedi Mickey two-pack was also offered at the parks by Hasbro, and underwent

## URBAN LEGENDS OF STAR TOURS

**Myth #4:** One of the controller voices in the front hangar queue ("Hey, you droids on transport 22, get back to work!") is an uncredited Mark Hamill. This rumor cropped up a few years ago, but since no hard data or reliable sources were included, at first it seemed to be just wishful thinking.

During the Star Tours development phase, Mark Hamill visited the Imagineering offices and was given a tour of the facility and a test ride on the StarSpeeder prototype in the parking lot. Although this doesn't necessarily confirm that he recorded a cameo voice track while there, it added just enough credence to keep the myth in the realm of the possible. We posed the question to Star Tours' writer/producer Tom Fitzgerald. Fitzgerald assured us, "The Internet rumor about Mark Hamill's voice being used in the pre-show announcements is false. That particular line was actually voiced by one of our Imagineers from the Sound Department."

Status? Busted.



This image: Twelve of the Star Tours action figures, around a StarSpeeder 3000.







two running changes. First in the color of Yoda's lightsaber and then in the shade of his skin. Prices are fairly comparable for all three versions. Eighteen tiny plastic figurines of Star Tours iconic characters and vehicles, Star Wars icons, and Disney characters dressed as Star Wars icons were offered in blind-packs of three each. Manufactured by Hasbro, the Collector Packs are challenging to complete as a set and tend to become addictive very rapidly, especially if you want a fleet of tiny StarSpeeders and you keep amassing an army of Jar Jar.

A Disney presentation at Celebration IV produced the announcement of five action figures of Disney characters dressed as Star Wars characters, as well as five new Mr. Potato Head/Star Wars crossovers, all available during 2007. Disney Merchandising's Brad Schoenberg observed that the "initial response has been fantastic!" for the first wave of action figures (comprising Goofy as Vader, Donald Duck as Han Solo, Mickey as Luke, Minnie as Leia, and Stitch as the Emperor). More figures would duly follow and become collector favorites.

**"Star Tours happened before CG was practical. [It] had the biggest number of elements we'd ever had to work with."—Jon Alexander**

Right: Hasbro's theme park-exclusive Jedi Mickey and Yoda two-pack featured an erroneous blue-bladed lightsaber for Yoda.



## ILM ON STAR TOURS

INDUSTRIAL LIGHT & MAGIC VETERANS RECALL THEIR STAR TOURS INVOLVEMENT FOR *INSIDER*

### STEVE GAWLEY, MODEL MAKER

"I was fortunate to be in the right place at the right time for Star Tours. I grew up in Long Beach, so I'd probably been to Disneyland 50-100 times before I was 20. It's still the king of theme parks. Being able to fly through the galaxy of Star Wars and the Disney imagination—it was a great combination.

"Originally, we thought we were going to make several of those films. Maybe one focused on Star Wars, one on Empire, one on Jedi. You'd have to travel to each of the parks, as one park would only show the Star Wars film, then you'd have to go to the other park, maybe Florida, to see Empire, maybe the Paris one to see Jedi. That was the potential, but it never happened."

### JIRA KEELER, MODEL MAKER

"I built a miniature of the Speeder that's used in the ride, the one that you sit in. Erik Jensen and I went down to Disney and we took a look at the model they'd built, and we got their photos and drawings. I built a wooden model that was somewhere around 18 inches long—a one-off—that was like a sled that we dragged through the set. They showed us the actual simulator package. They had it set up, and we rode in it. It was just a primitive frame-built box, and they threw in some old aircraft seats. They showed some rollercoaster footage while we were in that thing. It was very, very impressive. That was the beginning, and then I built the [Speeder] model itself."

### SELWYN EDDY, CAMERA OPERATOR

"I was one of three cameramen that shot the ride film. Of course, this was prior to computer graphics so everything we did was the old-fashioned way, [with] miniatures and models, motion

control cameras, optical printers—the whole deal. When we were building the miniatures to shoot the film, the Imagineers sent us a prototype model of the Mighty Microscope, which was the set-piece at the beginning of the ride that was there before Star Tours. Adventure Thru Inner Space. In our film, if you look on the right-hand side as you're going through the maintenance bay just before the ship goes out into space, you can see the front end of the Mighty Microscope!"

### JON ALEXANDER, OPTICAL COMPOSITOR

"The Star Tours ride happened before CG was practical. There's a section where you go through what we called the ice-teroid field. Up to that point it was the biggest number of elements we'd ever had to work with at ILM since *Return of the Jedi*. I think Jedi had one scene where there were 60 different elements in it, and that one scene in Star Tours must've had close to 80 different elements. That one scene alone took 28 hours to make all the elements. I can't think of another shot since then that's had more elements in it."

### CLAUDIA MULLALLY, MINIATURES

"The ice tunnels were constructed out of styrofoam glued together. We vacuumformed many three-foot-square sheets of thin plastic over icy looking shapes. We cut these plastic shapes up to line the styrofoam tunnel and also used them to form the individual icicles, gluing everything in place with hot glue. There were a lot of plastic edge cuts and hot glue burns on my hands. I also cast clear but slightly blue resin icicles. We wanted the camera to come as close to the icicles and sides of the tunnel as possible, to add to the speed and excitement."



## TIMOTHY ZAHN ON STAR TOURS

STAR WARS AUTHOR TIMOTHY ZAHN INCLUDED SEVERAL STAR TOURS REFERENCES IN HIS 1997 NOVEL *SPECTER OF THE PAST*. INSIDER ASKED ZAHN A FEW STAR TOURS QUESTIONS.

**Insider:** Which Disney parks have you visited?  
**Timothy Zahn:** They brought me to both U.S. parks to do signings. We've been to Disney World more. There's a convention in Tampa we like to go to, NecronomiCon in October, and for several years we'd head down early and do Disney or Sea World or Cape Canaveral before the convention.

In *The Last Command*, there's a G-2RD guard droid, which suggests Star Tours' G2 droids. I don't remember if that was a reference in *The Last Command* or not, but obviously the *Specter* stuff was deliberate.

You've given nods to Star Tours, and now to a certain fan film series in *Allegiance*. What's the appeal of including details from some of these Expanded Universe fringe areas?

Well, to the people who participate in those, "fringe" areas, it's kind of a validation. When I did the Thrawn trilogy, back in 1991-93, I started getting feedback from the people who had been doing the role-playing game: suddenly they felt they were not at the children's table. With my little references to stuff that West End Games had come up with, I was bringing them into the main room of *Star Wars*. They were very happy about that. So I started looking for other areas, and Star Tours was the first one that came, and I found out later that, at least at the Disney World park, somebody had read the book, written down all the references to Star Tours, and posted it in the staff room. They were all very pleased with that too. So when *Allegiance* came along, I decided to try a little nod to all the fan films in general, but focused on *Pink Five*.

What's a fond memory of a visit to Star Tours for you?

The first time I was asked to come to Disney World for a signing, our son would go on the ride more than we would. He would go right back in line again while we were, saying, "Okay, we're gonna take a break. Go ahead, go on." The neat thing about being in for a signing was, they would sneak him on up through the back stairway and right in to the head of the line again. They did that two or three times while I was doing my signing, and he was just in hog heaven for kids.



## THE FUTURE OF STAR TOURS

When George Lucas made a personal appearance at Celebration III in Indianapolis in 2005, he answered a fan question on the future of Star Tours. "They're hoping to revamp Star Tours," said Lucas to crowd cheers. "I must say that they've come up with some really amazing ideas, but as you know, Disney's had a few changes in management, which actually may move the whole thing forward a little faster, because these plans have been on the boards for about five or six years now. I think they started saying they were going to revamp it when we did Episode I. So I'm not quite sure what they're gonna do."

Tom Fitzgerald confirmed that the original intention was for the Walt Disney parks to be reimagining attractions. "Walt Disney was fond of saying that the park would change and grow over time. He was constantly tinkering with things in the parks, tweaking and adding to his attractions. That was one of the things he loved most about the art form. He loved Disneyland because, unlike movies where he said, 'Once I finished it, it's finished and I can't touch it,' the parks are a living, breathing thing. We continue to do that as Imagineers today, adding new attractions but also enhancing classic ones in the parks."

In a 1987 interview, George Lucas said of Star Tours, "One of the basic ideas behind this is that it's reprogrammable. It relies a lot on software rather than hardware, so that the ride can be changed rather swiftly, relative to the way normal rail rides—hardware rides—are changed. I think this will give us a big advantage in being able to upgrade the ride after a certain period of time, to improve

it or change it or make it into something else." The coffee-table book *Star Wars Chronicles* mentions this in a four-page spread of photos showing every possible angle of the original filming model of the StarSpeeder 3000 built by Ira Keeler. "The system is reprogrammable and new visuals can be substituted," proclaims the caption.

Ironically, for all the minor changes implemented at the attractions over the years, 21 years after the original version debuted in Disneyland, every voyage still departs for Endor, and still winds up in a combat zone. Will the destination and/or the voyage ever change? With rumors rife about a so-called Star Tours 2.0, very little reliable information has yet come to light.

What shape might a reenvisioned Star Tours take? George Lucas seemed pretty conversant on state-of-the-art theme park technology, when speaking in a 2007 Disney-made documentary on the history of Disneyland. "People have been taking these kinds of venues, moving them forward with 3-D and Omnimax, integrating them into environments, and making them more open, more free, and more engulfing for the audience."

After the first 21 years, Star Tours may yet have a long and vibrant future still ahead. ☛

Alex Newborn is a lifelong fan of *Star Wars* and the Disney parks. This is his first article for *Star Wars Insider*.

(Special thanks to Brian Curran, Steve Sansweet, Martin Thurn, Kris van de Sande, Paul Hruby, Kit Molaison, Megan Corbet, and the late Brian Daley.)



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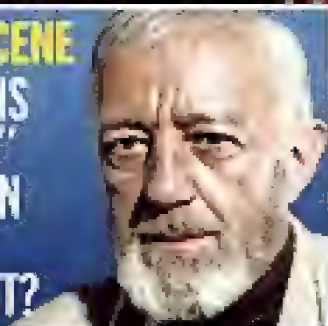


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# BOOKS

MICHAEL REEVES OFFERS A PEEK BEHIND THE SCENES OF *STAR WARS* NOIR WORDS: JASON FRY

## SHEDDING LIGHT ON *STREET OF SHADOWS*

**S**tar Wars fans sensed Michael Reeves had brought them something new as soon as they glimpsed the cover of *Coruscant Nights I: Jedi Twilight*.

Sure, there was a Jedi on the cover, ready for action, a protocol droid looking decidedly unready for same, and the ominous shadow of a certain Sith Lord. But the Jedi more looked like a hard-boiled private eye born of the typewriter of

Ray, \$7.99), and this time they're enmeshed in an honest-to-goodness detective story. The Camaasi artist Ven Voleite has been killed, and his lover, the gorgeous Zeltron Dejah Duare, hires Jax and his crew to find out who did it. But the hunters are also the hunted—to be a Jedi is a death sentence on Coruscant, and Darth Vader is seeking Jax. And

The *Coruscant Nights* trilogy tells of Jax Pavan, who escaped the slaughter of Order 66 and remade himself as a private investigator in [the] slums.

Dashiell Hammett or Raymond Chandler, and both Jedi and droid were wreathed in shadows reminiscent of film noir.

None of that was by accident: The *Coruscant Nights* trilogy tells the story of Jax Pavan, who escaped the slaughter of Order 66 and remade himself as a private investigator in Coruscant's slums. In *Jedi Twilight*, Jax met Den Dhur, a cynical, hard-drinking Sullustan reporter, and I-5YQ, a protocol droid who may have a soul and certainly has a history—he once served Jax's father Lorn Pavan, who met his demise at the hands of another Sith Lord. *Jedi Twilight* saw Jax, Den, I-5 and the Twi'lek Jedi Laranth Tarak struggle to escape webs spun by the Black Sun leader Nizor and Darth Vader, and turned readers' expectations upside down: Laranth preferred blasters to lightsabers, while I-5 packed firepower in both his fingertips and in sardonic rejoinders that would make the diffident C-3PO blush.

Reeves' ensemble cast now returns in *Coruscant Nights II: Street of Shadows* (Del

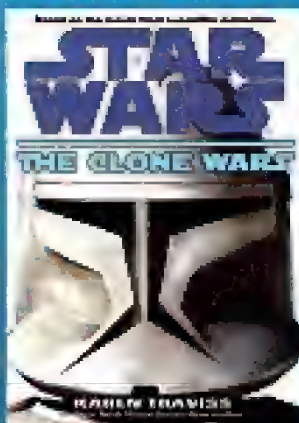
what about the Naboo security officer engaged in his own quest, to solve an older murder at the risk of uncovering a terrible secret?

So is a detective story set in a space-fantasy setting appreciably different than one set in, say, 1930s California? "Not really," says Reeves. "The basic elements of the story are pretty much the same, since they depend on human nature. If there's a problem with the futuristic setting, it basically lies in peeling away all the gadgetry and technobabble to get to the characters. If you've established a 'truthscan' device that does the detective's job for him, for example, then you've got to find a way to neutralize it so it won't be too easy. That, and not everybody wears fedoras."

Without giving anything away, the solution to the mystery at the heart of *Street of Shadows* dovetails neatly with a major theme of the book, amplifying that message in an unexpected way. Asked about the scene where Voleite's



## KAREN TRAVISS TAKES ON *THE CLONE WARS*



Karen Traviss has won legions of Star Wars fans by chronicling the lives of the clone troopers born to save the Republic—and here, armed to ultimately betray it. Her Republic Commando novels hinge on the revelation that these bunch-born soldiers are in fact unique individuals, and in her insistence that there are differences between soldiers with

identical faces, she makes a point about the supposedly faceless grunts who serve and die in all wars.

So it should come as no surprise that Traviss' novelization of *Star Wars: The Clone Wars* (Del Rey, \$20) gives clones such as Captain Rex and his men stories of their own, showing us exactly what happened to them "off-camera" while Anakin Skywalker and Ahsoka Tano were trying to rescue Jabba's son. (Rest assured, it's a heroic tale.)

Traviss' novelization isn't simply the movie script buried into prose; given freedom to roam a bit further afield, she makes *The Clone Wars* a fuller, more satisfying story, giving its battles additional context and its characters additional depth without sacrificing any of the story's fast pace or constant action. For instance, readers will see the impatient, aggressive Ahsoka in a slightly different light after learning that Togrutas spring from predator stock, and she adds a nice level of ironic foreshadowing to Anakin's rescue of a young, relatively powerless creature. Of course, there are the clone troopers—vivid, unique characters in her hands, regardless of the galaxy viewing them all as identical.



# INCOMING

SEPTEMBER

Order 66: A Republic Commando

Novel by Karen Traviss

Hardcover, fourth and final book in the Republic Commando series.

OCTOBER

Millennium Falcon

by James Luceno

Set two years after the Legacy of the Force saga, this novel focuses on the back-story of the Millennium Falcon.

Star Wars: The Life and Legend of Obi-Wan Kenobi

by Ryder Windham

A younger readers' novel covering the entire Obi-Wan Kenobi story.

NOVEMBER

The Clone Wars: Wild Space

by Karen Miller

First Star Wars novel by Karen Miller is a tie-in to The Clone Wars animated series.

The Complete Star Wars Encyclopedia

by Sansweet, Hidalgo, Vitas, and Wallace with Franklin, Kushins, and Cassidy

Yes, a book that big—three volumes, more than 1,200 pages—required seven writers!

DECEMBER

Death Star by Steve Perry & Michael Reaves

Paperback reprint

## CLONE ART!

By now, Star Wars fans are used to jutting posts behind the covers of what happened on the big screen—each Star Wars movie has been accompanied by a lavish "Art of" book and a tome exploring the making of the film. (Granted, A New Hope had to wait three decades for its close-up, but that's because no one could have known it would change movie history.) While you won't be able to draw back the curtain for The Clone Wars when the first wave of discs reaches stores, rest assured that books examining The Art and Making of Star Wars: The Clone Wars are on tap from Chronicle, to arrive in 2009. (Patience, young Jedi!)

## BOOKS continued...

murderer is revealed, Reaves offers a peek at how mystery writers diagram out a situation, the clues and the resolution.

"The mystery writers I know all start at the scene where everyone's in the parlor for the big reveal and work backwards from there."

Reaves says, adding that "in this particular case, I was able to put a spin on it that took one of the oldest clichés in the genre and made it new—I hope."

Some of *Street of Shadows'* most interesting scenes explore the mysteries of sentience and the soul, as centered on I-5. Reaves invented the droid as a character for 2001's *Darth Maul: Shadow Hunter*, then brought him back for the two *MedStar* novels, written in collaboration with Steve Perry. (Perry and Reaves also joined forces for last year's *Death Star*, out in paperback in December.)

"It's funny—I originally conceived him as a comic-relief character for Lorn in *Shadow Hunter*, because I wanted some buddy banter to relieve what had to be, by necessity, a very grim story," Reaves says. "I made him self-aware because it seemed a natural accompaniment to the smart-mouth personality. I didn't expect all the metaphysical and philosophical underpinnings that have come out as part of his quest.

I suppose the next logical step is for him to go to the [galaxy]'s equivalent of Tibet and contemplate his navel—if he had one."

What's coming in next year's *Coruscant Nights III: Patterns of Force*? Reaves says it's "more of a thriller than a mystery—it re-introduces a character from out

of J-5's past who involves the group in the ultimate quixotic quest—going up against Palpatine himself."

Anticipating reader reaction, Reaves offers a joke: "How many think they've really got a chance? Hands? Still, the way everything works out might—hopefully will—surprise you." ☺

## ASK LOBOT

CLOUD CITY'S COMPUTER LIAISON OFFICER  
ANSWERS ALL YOUR STAR WARS QUERIES,  
AS RELATED TO LELAND Y. COTT



Lightsabers come standard with built-in safety features.

How is it that when Jedi are killed or disarmed, their lightsabers turn off? Shouldn't their lightsabers remain activated since they didn't push the button to turn it off?

James Bumgardner, Denver, NC (via e-mail)

There must be some sort of emergency shut-off on the lightsaber. If the handle isn't being gripped for a certain amount of time, it automatically deactivates. This is clearly evident in the films since whenever a character loses a lightsaber (or the limb holding it), the lightsaber shuts off. There is, however, a setting on the lightsaber to keep the lightsaber on when you're not holding it. Examples include Vader throwing his lightsaber at the catwalk Luke is standing on in *Return of the Jedi* and the "lightsaber throw" move often found in *Star Wars* videogames. Even then, the shut-off still kicks in at some point. Yoda also uses this feature to take out a clone outside the Jedi Temple in *Revenge of the Sith*, but the Jedi Master is quick enough that he can retrieve it before the shut-off kicks in. There are no instances in the films depicting a lightsaber on for an extended period of time without someone holding it.

## ASK LOBOT

The Jedi starfighter in *The Clone Wars* animated series seems to have the astromech sitting in front of the cockpit, while in Episode II and Episode III, the droid socket was off to the side. Is there an explanation for this?

James Jones

The version the Jedi starfighter seen in *The Clone Wars* is a Delta-7B Aethersprite light interceptor. Aside from the position of the droid, it is the same as Obi-Wan's Delta-7 seen in *Attack of the Clones*. I'm sure we'll come up with some official in-universe explanation in the Expanded Universe at some point. Perhaps it is more efficient in allowing the astromech to access vital ship systems? That sure beats trying to figure out the physics-defying conundrum of being able to fit a one-meter tall astromech in a vehicle wing with a height much less than one meter.



The improved Aethersprite design.



# COMICS

UNLIMITED ENDINGS AND NEW BEGINNINGS FOR *KNIGHTS OF THE OLD REPUBLIC*'S "VINDICATION" WORDS: DANIEL WALLACE

## END GAME

**K**nights of the Old Republic launched in 2006 with a conspiracy at the heart of its narrative. While fugitive Padawan Zayne Carrick raced across the galaxy with his misfit companions (such as the con-artist Grylls and the mysterious Isral), he struggled to unravel why a cabal of Jedi—his own Master among them—would murder their students. After 31 issues, Zayne's finally getting some answers, and he's finding that the plot runs deeper than he ever imagined.

"We're taking all the threads we've built and knitting them together," says series writer John Jackson Miller of "Vindication," the four-issue story arc beginning in issue #32 of *Knights*

of the Old Republic. Zayne and his friends, unlikely survivors of the Mandalorian Wars, now find themselves face-to-face with the Jedi Covenant—a secret order, according to Miller, "of Jedi extremists, devoted to the notion that the Sith are the only threat the Jedi should ever concern themselves with." This secret movement is led by Krynda Draay, wealthy Jedi heiress of the Draay fortune and mother of Zayne's Master Lucien Draay. In her name, the Covenant's followers collect dangerous Sith artifacts and search the future to predict where the Siths will pop up next. "There's always that time travel question—what would you do if you were able to go back in time and stop Hitler?" says Miller.



"Not every character is going to get out of this alive, and this year is going to have quite a body count." — John Jackson Miller

"The Covenant feels it would be worth doing some un-Jedi like things to stop that."

But uprooting a conspiracy this entrenched is no small task. The Draay family is fabulously rich, Krynda has hundreds of followers, and Lucien is a newly-appointed member of the Jedi Council. The Covenant didn't appear overnight; it's been growing in secret for 20 years,

with Krynda as its charismatic head. "This thing is a cult," clarifies Miller. "These Jedi Masters have this unseen idea of her; they worship the ground she walks on."

There are wheels within wheels to this conspiracy, and no one has a bigger role to play than Hazeen, a failed Padawan with dreams of power. Issue #33 flashes back to Hazeen's origin, setting its narrative

**CLASSIC ADVENTURES**

**STAR WARS OMNIBUS**

**EARLY VICTORIES**

IT'S REBELS VS. IMPERIALS IN *STAR WARS OMNIBUS: EARLY VICTORIES*

The iconic Star Wars stories come in the earliest form of the franchise, including early issues that have long been out of print and have never been collected in any form. Now! Here are episodes of the Rebel's top mission by Gary Austin with art by Chris Sproule. *Star Wars: Early Victories* is the first in the series. Shadow Squadron, Luke Skywalker, Han Solo, and more of the Rebel Alliance go on a mission. The *Star Wars* omnibus goes on sale October 27. ★



In recent interviews, George Lucas has mentioned three pillars of continuity. The third pillar revolves around the portion of the *Star Wars* universe created by fans. Does that make fan fiction a part of official continuity?



The three pillars that George Lucas refers to has a first pillar that is the part of the *Star Wars* universe that George follows and has direct control over, namely the movies and the television series. The second pillar includes the portions of the *Star Wars* universe created by Lucas Licensing that includes the videogames, books, and toys that George exhibits less direct control over. Both the first and second pillars are treated as official *Star Wars* continuity. The third pillar is anything generated by the fans, referred to by some as fanon (short for fan canon). This can be in the form of fan films, fan fiction, and fan art. It can be fan groups or costumed fans who create their own characters and backstories. It can also apply to fan-created material using official source material such as games like *Star Wars: Galaxies* that feature fully customizable characters or tabletop roleplaying games. But it can also be the child playing with *Star Wars* action figures making up his or her own adventures. For the most part, this third pillar is not part of official continuity, though there are various

exceptions where fan-generated content has become official continuity. Probably the most visible example of fan-generated material becoming official is the stormtrooper costuming group the 501st Legion, which first became part of the official continuity in the Timothy Zahn novel *Junior's Quest*. The 501st Legion name was later adopted in the *Revenge of the Sith* Visual Dictionary for the clone troopers accompanying Darth Vader in the raid on the Jedi Temple. The entire single-player campaign in the game *Knightfall II* tells of the 501st's exploits. Another fan-generated bit of official continuity is the pale astromech droid R2-KT that was created to comfort Kati Johnson, daughter of Legion founder Albin Johnson, as she was dying from a brain tumor. R2-KT has since made an appearance as a fund-raising action figure and in *The Clone Wars* series. There are also other official ways for fan-generated content to become part of the official continuity, such as the "What's the Story?" feature of *Hyperspace* on [starwars.com](http://starwars.com), and the "Darth Who?" contest to determine which *Solo* 50th name

will appear in *The Force Awakens*. There are also other official ways for fan-generated content to become part of the official continuity, such as the "What's the Story?" feature of *Hyperspace* on [starwars.com](http://starwars.com), and the "Darth Who?" contest to determine which *Solo* 50th name

## COMICS continued...

a full seven years before the time of *Tales of the Jedi* (and featuring some familiar faces, including *Tales of the Jedi*'s Anca Jeth). Hazeen and Zayne are mirror characters—each struggles with control of the Force, and both have developed coping strategies that have led them down some unorthodox paths. "Hazeen feels a sense of entitlement; he reacts to criticism with anger," explains Miller. "Zayne is always self-effacing and deals with his failures through humor. Hazeen is looking for a shortcut, and the shortcuts he finds are Sith artifacts. This being a comic book about con artists in a way, Hazeen is really running the long con. He's been there, like Emperor Palpatine, biding his time and watching

pieces go together, figuring out his opening to get his revenge."

Miller points out that *Knights of the Old Republic* has always been about challenging fan expectations. "The first year it was assumed the series would be about the videogame or *Tales of the Jedi*, and we made it about a completely different group of characters. In the second year, readers assumed we were going to hurry to the end of the fugitive storyline, and instead we introduced a bumpy road." He emphasizes that "Vindication" is far from wrapped-up. "This storyline will completely change the playing field," he says. "Not every character is going to get out of this alive, and this year is going to have quite a body count!" ☐

## ASK A ROBOT

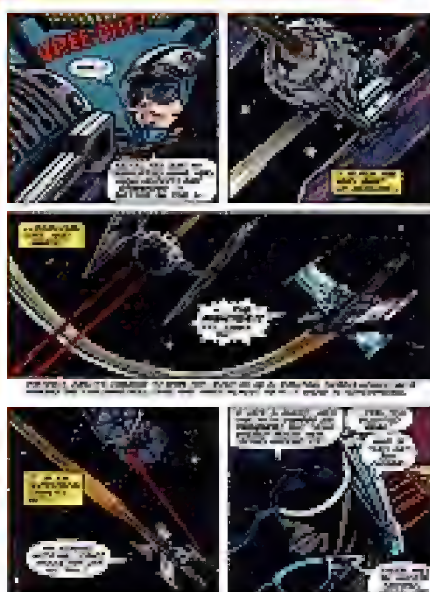
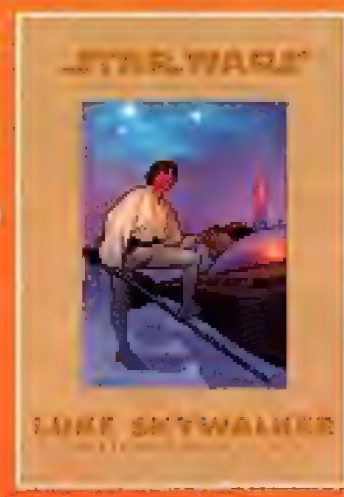


## SAVIOR OF THE UNIVERSE

RELIVE THE LAST JEDI'S TRIUMPHS IN LUKE SKYWALKER. LAST HOPE FOR THE GALAXY—FROM TATOOINE TO DARK EMPIRE

**T**he *Star Wars* comic book series has a long history. One's greatest adventures for the first time. Luke Skywalker, Last Hope for the Galaxy, from Tatooine to Dark Empire, is a master, divine, and a hero. The series is a thrilling journey of Luke Skywalker's journey from a young boy on the desert planet of Tatooine to a Jedi Master. The series is a thrilling journey of Luke Skywalker's journey from a young boy on the desert planet of Tatooine to a Jedi Master. The series is a thrilling journey of Luke Skywalker's journey from a young boy on the desert planet of Tatooine to a Jedi Master.

- *Luke Skywalker's Journey*—Dark Horse Presents Annual 2009
- *Calling War*—Star Wars Tales #15
- *The Day After the Death Star*—Marvel Star Wars #57-59
- *The Return of Ben Solo*—Classic Star Wars #25-31
- *Crucible*—Marvel Star Wars #17
- *General Skywalker*—Empire #26-27
- *The Wrong Side of the War*—Empire #34-40
- *My Brother, My Enemy*—Rebellion #1-5
- *Blades in the Wind*—Marvel Star Wars #18
- *Splinter of the Mind's Eye*—Marvel Star Wars #20-21
- *Star Wars*—Marvel Star Wars #22-23
- *Duel With a Dark Lady*—Marvel Star Wars #24-25
- *Dark Empire*—Marvel Star Wars #26-27
- *The Rise of Darth Vader*—Classic Star Wars #32-33







# INTERNATIONAL COLLECTING

INSIDER TAKES A TRIP AROUND THE PLANET IN SEARCH OF UNUSUAL STAR WARS COLLECTIBLES, FROM DARTBOARDS TO DETERGENT! WORDS & PICTURES: GUS LOPEZ



## "EXPLODING HEAD" VADER POSTER Poland

One of the classic international *Star Wars* posters made for the original trilogy was the Darth Vader "exploding head" poster from *Return of the Jedi*. Since global releases are now coordinated with consistent branding and imagery, few films released today have country-specific artwork on theatrical release posters. But back during the *Return of the Jedi* release, country-specific artwork was commonplace. Witold Dybowski, the artist who designed and painted this poster, used this metaphorical image of Vader having a bad helmet day. Although no version of *Return of the Jedi* offers a scene where Vader's head actually blows apart, the artist's painting symbolized the end of Darth Vader and the Empire. Looking closely at the artwork, one can spot camera equipment: a filter, power winder, and so on. It's unclear whether that was to represent Vader as a film character or just a coincidence based on the props that Dybowski happened to have lying around. Several of the other *Star Wars* film posters from Poland feature similar uniquely styled artwork, but the "exploding head" Vader remains the unusual fan favorite.



## DROIDS DARTBOARD Spain

Spain had the world's largest rollout of *Droids* and *Ewoks* cartoon-related merchandise in the late 1980s. While these two television series had difficulty gaining traction elsewhere in the world, various licensees released a range of *Droids* and *Ewoks* product for the Spanish market. Midena produced this *Droids* dartboard made of Velcro, ensuring the product was safe for young *Star Wars* fans. Instead of villains from the series, like Governor Keegan, Admiral Smeed, Sise Fromm, or Gaff, this game encouraged young enthusiasts to shoot at R2-D2 and C-3PO, perhaps as feedback on their slapstick TV hijinks. Like many of the *Droids* series items produced exclusively for Spain, this item is extremely tough to track down today, especially in packaging with attached Velcro dart balls along the top.



INTERNATIONAL  
COLLECTING continues....



## A GALAXY OF CLEANING PRODUCTS

STAR WARS PINE SOL  
BOTTLE USA

An unusual early  
Star Wars tie-in  
was the Pine Sol promotion from  
the late 1970s, where bottles of  
Pine Sol household cleaner  
featured a banner promoting  
a mail-away Star Wars "Tyer"  
(frequently referred to by the  
trademark name of Frisbee).  
We're not clear what  
marketing genius came up  
with the idea of advertising a  
toy offer on a bottle that reads

"Keep Out of Reach of Children" and gives emergency  
instructions for accidental ingestion, but enough parents  
mailed away for a single disc or the complete set to make  
this a popular early premium. There were six discs in the  
set including C-3PO, Chewbacca, R2-D2, a stormtrooper,  
Vader, and an X-wing fighter. The X-wing comes in two  
varieties, one where it's named and one where it's not.  
Sealed bottles of this product are hard to come by, since  
few save 30+ year old household cleaning products. In  
spite of this, the Star Wars Pine Sol bottle has reached  
new levels of demand in recent years as this obscure  
item has gained visibility and popularity among collectors.

## DIXAN LAUNDRY DETERGENT BELGIUM

Belgium got its share of unusual  
cleaning-related Star Wars products for *The Phantom  
Menace* with a premium advertised on boxes of Dixan  
laundry detergent. The actual detergent box shows an  
image of Obi-Wan, Anakin, and Qui-Gon from Episode I,  
potentially appealing to the generation of Belgian fans  
who grew up with *Star Wars* and can no longer ask  
their moms to do their laundry for them. These specially  
marked boxes contain Episodes I stickers from Merlin  
that were also sold elsewhere in Europe. The boxes  
came in two known sizes, one for 40 loads of laundry  
and the other for 20.



# TOYS

WIZARDS OF THE COAST CORDIALLY INVITES YOU TO A GALAXY  
FAR, FAR AWAY 4,000 YEARS BEFORE A *NEW HOPE* WHILE  
THE *CLONE WARS* GETS TRUMPED AND KOTOBUKIYA BRINGS  
ON THE BOUNTY HUNTERS!



## EXPANDED UNIVERSE COMIC TWO-PACKS

The next allotment of heroes and villains  
from Expanded Universe lore include Jedi  
turned bounty hunter/rocker Cade  
Sloywalker and Inked Sith Lord Darth Talon  
from the *Legacy* comic book series, Grand  
Admiral Thrawn and Talon Karrde from  
the *Thrawn Trilogy* novels, Dengar and  
Fenn Shysa from Marvel's vintage *Star  
Wars* comics, and also from *Legacy*,  
Imperial Knight Antares Draco and Ganner  
of the Imperial Ruling Council.

## CARTIMUNDI PLAYING CARDS TWO-PACK

With over 100 images of starships  
and ground vehicles from the six  
live-action *Star Wars* movies,  
Cartamundi's *Star Wars Vehicles*:  
Heroes and Villains double deck  
playing cards will be available at  
all Wal-Mart, Target, Factory  
Card & Party Outlets and other  
retailers for \$5.95.





TOYS continues



**MUST HAVE!**

## STAR WARS ROLEPLAYING GAME KNIGHTS OF THE OLD REPUBLIC CAMPAIGN GUIDE

Violent schisms erupt within the fracturing ranks of the Jedi Order while the Republic reels from the cumulative onslaughts of the Sith Empire and hordes of Mandalorian crusaders. Welcome to a galaxy far, far away 4,000 years before *A New Hope*. Whether you opt to snuff out potential dark-siders as a member of the Jedi Covenant, help bring the galaxy to its knees as a Sith commando, or ally yourself to the cause of the Mandalorian Neo-Crusaders, the *Knights of the Old Republic Campaign Guide* boasts a bevy of new talents, classes, planets, species, vehicles, weapons, and Force powers that enable players to immerse themselves in one of the most riveting eras of the *Star Wars* saga. Available now for \$39.95.



## STAR WARS MINIATURES KNIGHTS OF THE OLD REPUBLIC SET

Hitting shelves about the same time as the *Knights of the Old Republic Campaign Guide*, this 60 piece set contains teeny simulacrum of characters from the KOTOR videogames and comic-book series such as Darth Malak and Zayne Carrick, as well as heroes from other eras like Obi-Wan Kenobi and Jar Jar Binks. Each pack comes with miniatures, stat cards, and a set checklist for \$34.99.



## THE CLONE WARS TOP TRUMPS CARDS

The Grand Army of the Republic vies against the Separatist Alliance, the Jedi contend against the power-grabbing Sith, and amidst the massive tumult of intergalactic warfare, black market profiteers struggle to turn chaos into credits. The far-reaching upheaval of the Clone Wars is such a perfect milieu for Top Trumps' Clone Wars playing cards. In this permutation of the classic card game, "War", players pit their best cards against one another, and to the victor goes the entire deck. Cards, which come in packs of 30, feature character bios and stats, and each pack will retail for \$6.99.

ASK!

Do you have any confirmation on exactly when *The Clone Wars* theatrical film takes place?

**UNREVEALED!** *The Clone Wars* is a TV series, not a movie. The film is still in the works, but it's not clear when it will be released.



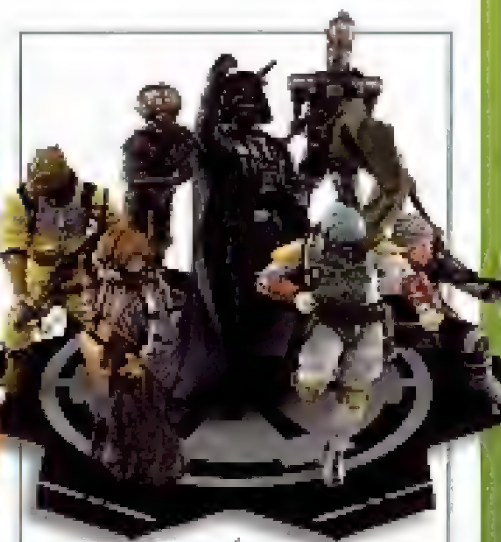
- After Obi-Wan and Anakin's initial confrontation, Anakin becomes a Jedi.
- After the Republic is attacked, Anakin becomes a Jedi Knight.
- After Anakin has received his facial scars.
- After Anakin has become a Jedi Knight.
- After Obi-Wan has joined the Jedi Council.
- After Padme gives R2-D2 to Anakin and a gold-plated C-3PO is in the service of Padme.
- After the Hutt Union is attacked by Anakin and Obi-Wan and the Jedi are assigned to investigate.
- When the Hutt are captured, Anakin becomes the Commander of the Republic.
- Before the Clone Wars, Anakin is a Jedi Knight.





## HASBRO 3 1/2 INCH DROID FACTORY FIGURES

Each action figure featured in Hasbro's new "Droid Factory" line comes packed with one part of a never-before-seen-droid that you can collect and construct yourself. The 30 figures that comprise the line will be released by the end of the year for \$7.99 apiece, resulting in seven unique droids that you can build and combine with one another.



## KOTOBUKIYA ARTFX STATUES

From the land of the rising sun, these large-scale, beautifully painted and expertly sculpted snap-fit statues can be easily assembled without glue or any discernable modeling skills.

### THE BOUNTY HUNTER SERIES

The social breakdown and civil disorder caused by the relentless skirmishes between Imperial and Alliance forces create ample financial opportunities for the underworld's most entrepreneurial: gangsters, low-life criminals, mercenaries, and, of course, bounty hunters. Kotobukiya has assembled six of the galaxy's most infamous and talented handsomen from *The Empire Strikes Back*: IG-88, Dengar, Bossk, 4-LOM, Zuckuss, and Boba Fett. Mounted on interlocking bases that can be linked together to enable a wide array of display options as well as form the Imperial logo. Even more killer, all statues come with bonus parts that can be assembled to build a brand new Darth Vader statue!



**How does Palpatine know about Anakin's marriage to Padmé? Did Anakin tell him? What other secrets does Palpatine know about Anakin?**

**Anakin:** We know that Anakin and Padmé don't fit the mold of the typical couple. Anakin is a former slave who became a Jedi, and Padmé is a senator's daughter. But did Anakin tell him about his marriage to Padmé? We know that Anakin told Palpatine about his marriage to Padmé, but we don't know if he told him about his marriage to Padmé. We know that Anakin told Palpatine about his marriage to Padmé, but we don't know if he told him about his marriage to Padmé.

ASK A ROBOT

know that Palpatine knew his secret, he probably wouldn't have had this surprised reaction, thus lending support to the theory that Anakin had not told Palpatine about his marriage. It's probably not too surprising to viewers that Palpatine somehow knows about the marriage. After all, it was Palpatine who first insisted that Anakin be assigned to protect Padmé in *Attack of the Clones*. One might even go as far as to argue that Anakin married Padmé because of Palpatine. Palpatine probably knows more about Anakin than even Anakin himself.



## GALACTIC HEROES

So cute they should be classified as illegal! Just you be tempted to put one in your mouth. The next wave of Hasbro's super-deformed-style figures include Plo Koon/Captain Jag; Jar Jar Binks/droid; Shaak Ti/MagnaGuard; slave girl Princess Leia/R2-D2 with drink tray; Kashyyyk Yoda/scout trooper; Chewbacca/C-3PO; Princess Leia/Darth Vader; Anakin Skywalker/501st clone trooper; Kit Fisto/General Grievous; R2-D2/super battle droid. ☛



# BOUNTY HUNTERS



KOTOBUKIYA

MEET THE STARS. SHOW THE EVIDENCE. WIN THE BOUNTY!  
INSIDER'S BOUNTY HUNTER SECTION IS SPONSORED BY  
KOTOBUKIYA. EACH WINNER WILL RECEIVE A SUPER  
KOTOBUKIYA STAR WARS STATUE WORTH ABOUT \$100.

## RIGHT ROYAL REBEL YELL!

Before I went to Celebration IV, I was interviewed in a newspaper in my country (Panama) about being a Star Wars collector with one of the largest Star Wars collections here. When they printed the article they said I had "high hopes to meet Carrie Fisher!" Little did they know that, after a long wait in line, I ended up being one of the luckiest fans with a "unique" cheek to cheek picture with Leia herself!

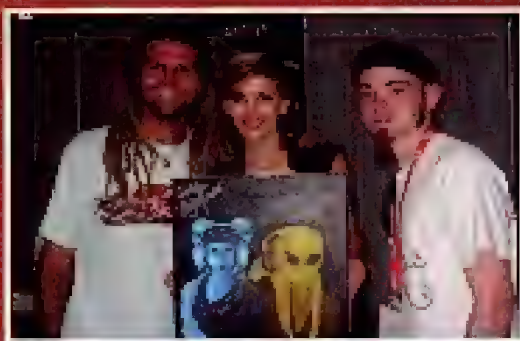
Javier Arroyo, Panama City, Panama

Great photo Javier and while "No reward is worth this," we hope you like your prize!



## IMPERIAL ENTANGLEMENTS!

A couple of years ago we had a convention in Panama with Richard LeParmentier (Admiral Motti). I met him again at Celebration III and Celebration IV. Since then I've met also Julian Glover (General Veers) and Kenneth Colley (Admiral Piett, pictured), meeting them has inspired me to make my own Imperial officer uniform! Alberto I. Velarde, Miami, U.S.A.



## FORCE DRAWN!

For both my girlfriend and me, our favorite prequel trilogy characters are Kit Fisto and Aayla Secura. Later on we found out that in the Expanded Universe those two characters actually had a secret relationship! I decided to paint a picture of the two since I found out that both Zach Jensen and Amy Allen, who played these characters, would both be attending Celebration IV! Both the actors enjoyed my painting after Amy yelled over to Zach to come over and take a picture with her and my work. It was the best part of my trip! Sam Bell, Tulsa, U.S.A.



## COMFORTABLY NUNB!

Going through my old photographs from the Disney Star Wars Weekends of the past, I came across this one with Mike Quinn, taken at Star Wars Weekends back in 2004. The puppeteer and Lando Calrissian's co-pilot Neim Numb, in *Return of the Jedi*, remains one of my favorite Star Wars guests. He has such energy and enthusiasm, and a great sense of humor! Cliff Bram III, Florida, U.S.A.

**CAN YOU GO ONE BETTER?**

DO YOU KNOW NATALIE PORTMAN? HAVE YOU HUNG OUT WITH HARRISON FORD? MAYBE YOU'VE SEEN SAM WITWER? WE WANT TO SEE YOUR PHOTOS!



VOL  
35

# BANTHA TRACKS

BY THE FANS  
FOR THE FANS

BANTHA TRACKS: BY THE FANS FOR THE FANS



## STAR WARS CELEBRATION JAPAN: THE FANS' TALE

Like *Bantha Tracks*, the *Star Wars Celebrations* are by the fans, for the fans. *Star Wars Celebration Japan*, the first official Lucasfilm Celebration in Asia, was no exception. For three days, July 19-21 near Tokyo, *Star Wars* fans combined efforts with the staff to roll out the red carpet and create a very special weekend for thousands of guests and fellow fans.



Days before the doors opened, preparations were underway in the Makuhari Messe center. Jabba the Hutt, one of four props built by members of the Belgian Gammon of the 504th Legion, waited to be placed on his dais.

The Belgian group arrived with movie-real sets they built themselves of the *Millennium Falcon* lounge, a snowspeeder,

a speeder bike, and Jabba's throne. In addition to funding the build of these wonderful sets themselves, the creators, plus a group of hard-working volunteers, allowed fans at the show to pose on their sets for photographs. Go to [www.starwars.com](http://www.starwars.com) to see pictures of the sets in action during the show, as well as many more pictures of Celebration Japan.



### BANTHA TRACKS SUBMISSION GUIDELINES

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GET IN TRACKS!



**RIGHT:** Celebration Japan featured the worldwide theatrical debut of *Star Wars: The Force Awakens*, the documentary covering members of the 501st Legion who were brought from all points of the globe by George Lucas to train and march in the 2007 Tournament of Roses parade in Pasadena, California. After the screening, the members of the 501st who took part in the parade, and who came from all over for Celebration Japan, posed for a group picture.



**LEFT:** Stormtroopers of the 501st Legion, representing garrisons from many countries, line up for the 501st photo shoot during Celebration Japan.



**LEFT AND ABOVE:** Every saga has a beginning, and every Celebration has months of preparation. Sarah Jo Marks who, with Dow Kelemer, runs the Vader Project, assembles a helmet early in the Celebration week. A crew of her staff and fan volunteers worked to display the project, which included new helmets from Japanese pop and underground artists.

**RIGHT:** It wouldn't be a Star Wars Celebration without a line outside the show each day. Japanese fans, as well as others from all over the Asia Pacific region and around the world, queued up early to be the first to enjoy the show.



**GET IN TRACKS!**



# ONE GIANT LABOR OF LOVE

All photos this issue by Mary Franklin

Japanese prop builder and 501st member Goro Inoue wanted to do something special to welcome his fellow *Star Wars* fans to the first official Lucasfilm event in his home country. Rather than stopping at "special," Inoue created what might be the most memorable attraction at Celebration Japan: a full-sized dewback that fans could actually "ride."



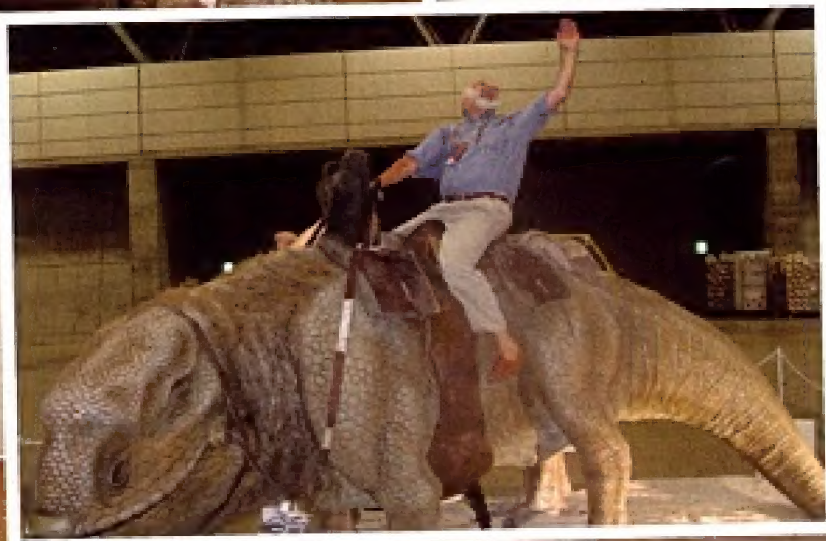
ABOVE: Even while waiting for unwrapping the day before the show, the dewback offered glimpses of incredible detail.

RIGHT: Dewback creator Goro Inoue on the back of his "baby."



LEFT: During the 501st photo shoot, someone — maybe one of the Australian garrison members? — placed this warning sign on the saddle of the dewback.

BELOW: Lorne Peterson, modelmaker and effects wizard who worked on all six movies of the *Star Wars* saga, takes his turn on the dewback. Peterson was one of the special guests and speakers at Celebration Japan.



In honor of the 30th anniversary of *Star Wars* release in Japan, Inoue fashioned the dewback's face after the dewbacks in the original version of *A New Hope*. Every detail was spectacular and perfect. Inoue's hospitality and artistic talent will live in the photo albums of thousands of fans who attended Celebration Japan.

The dewback was the setting for photos every minute of the convention, with a wide range of characters posing. This lone trooper from the 501st Legion strikes a pose and takes a stand.



EDITORIAL  
BY MARY FRANKLIN

## TRAVELING TROOPS

*Star Wars* Celebration Japan offered a huge reason for *Star Wars* fans to travel—sometimes halfway around the world—to enjoy the festivals and meet their friends from different locales.

Many members of the 501st and Rebel Legions also journeyed to the show, and rather than relax they joined their local Legion members for fundraisers, and staffing the fan tables and photo sets at the shows.

Members of my Elite Squad of volunteers also made the trip. My special thanks to each of them. As always, there's no way this great experience for fans could happen so smoothly without such volunteers. They are truly the hyperdrive for these events!

Celebration Japan Elite Squad: Larry Barraza, Tony De Benedetto, Jim Buschman, Kristen DelValle, Jonathan English, Gregory Foster, Chris Gereke, Juliano Jarquin, Brian Kinoshita, Christine Knapp, Cheralyn Lambeth, Cindi Manning, Matt Marlin, Michael Olsen, Diane Owen, and Kathy Van Beuningen.

Get in Tracks!  
Mary Franklin  
Editor, *Bantha Tracks*







EPISODE IV  
A NEW HOPE  
[DVD CHAPTER 14]



# PASSING ON THE LIGHTSABER

A NEW HOPE 1977 [SCRIPT]

In Obi-Wan Kenobi's dwelling on Tatooine, Luke, C-3PO and "Old Ben" recover from the Sand People attack.

**LUKE:** No, my father didn't fight in the wars. He was a navigator on a spice freighter.

**BEN:** That's what your uncle told you. He didn't hold with your father's ideals. Thought he should have stayed here and not gotten involved.

**LUKE:** You fought in the Clone Wars?

**BEN:** Yes. I was once a Jedi Knight, the same as your father.

**LUKE:** I wish I'd known him.

**BEN:** He was the best star-pilot in the galaxy, and a cunning warrior. I understand you've become quite a good pilot yourself. And he was a good friend. Which reminds me...

Ben gets up and goes to a chest where he rummages around as Luke finishes repairing Threepio.

**BEN:** I have something here for you. Your father wanted you to have this when you

were old enough, but your uncle wouldn't allow it. He feared you might follow old Obi-Wan on some damned fool idealistic crusade like your father did.

**THREEPIO:** Sir, if you'll not be needing me, I'll close down for a while.

**LUKE:** Sure, go ahead.

Ben shuffles up and present Luke with a short handle with several electronic gadgets attached to it.

**LUKE:** What is it?

**BEN:** Your father's lightsaber. This is the weapon of a Jedi Knight. Not as clumsy or as random as a blaster.

Luke pushes a button on the handle. A long beam shoots out about four feet and flickers there. The light plays across the ceiling.

**BEN:** An elegant weapon for a more civilized day. For over a thousand generations the Jedi Knights were the guardians of peace and justice in the Old Republic. Before the dark times, before the Empire.

## WHAT THEY SAID

### ALEC GUINNESS

"The script came through the door. It had vigor and I finished it in one sitting. I went off and saw *American Graffiti*, which I found impressive. When we started work on *Star Wars*, it was all so calm. I remember [I said to] someone on the set, 'Mark my words, this film is going to have distinction.'"

"Like all the best directors [George] Lucas had very little to say during the actual filming. He simply sensed when you were uncomfortable and just walked across and dropped a brief word in your ear. The day before it opened in America, he rang me and said 'Do you know, I think we've got rather a success. The press quite like it.'"

*The Times*, December 1977

### GEORGE LUCAS

"As it stands now we've got three scenes with the light sword. The first scene shows what it is. Luke just turns it on. The next one is a very quick scene in the cantina—it'll just be a flash. In both those cases, it's just one sword. The last is the final battle between Ben and the warlord. That's going to be the tricky one where they actually fight, but at least now it is down to a very controlled set-up."

*The Making of Star Wars*, page 119



## WHY IT'S A CLASSIC

C'mon! A pivotal moment in the *Star Wars* saga, from which so much was to flow. This sets up the past of this galaxy far, far away, as well as its future beyond the movies in the shape of *Star Wars: The Clone Wars*. It establishes questions about Luke's father that the rest of the films will answer and it reveals Obi-Wan Kenobi as a Jedi with a loose relationship with the truth! A true classic moment!

**NEXT TIME:** OBI-WAN KENOBI BATTLES WITH GENERAL GRIEVOUS

CLASSIC MOMENT





NEXT TIME....

# STAR THE CLONE WARS WARS

## JEDI AT 25!

INSIDER TAKES AN IN-DEPTH LOOK AT *RETURN OF THE JEDI*, AS IT CELEBRATES IT'S 25TH ANNIVERSARY! ONCE WE THOUGHT IT WOULD BE THE FINAL *STAR WARS* FILM! ARE THE EWOKS AS STRANGE AS SOME REMEMBER?

## MEET THE TALENTS WHO MAKE *THE CLONE WARS*!

A UNIQUE TRIP BEHIND-THE-SCENES OF THE BRAND NEW FORTHCOMING TV SERIES, *STAR WARS: THE CLONE WARS*!

## THE FORCE IS UNLEASHED!

AN EXCLUSIVE SERIES OF HINTS AND TIPS TO HELP YOU THROUGH THE LONG-AWAITED NEW VIDEOGAME

## KEN RALSTON REVEALED!

CONTINUING OUR SPECIAL EFFECTS SERIES, WE TALK WITH VISUAL EFFECTS MAESTRO KEN RALSTON!

## MEET MARIS BROOD!

AN INTERVIEW WITH THE REAL-LIFE MODEL FOR THE *FORCE UNLEASHED* VILLAIN, ADRIENNE WILKINSON

## VERSUS!

WHAT HAPPENS WHEN BOBA FETT RUMBLES WITH DURGE? PLACE YOUR BOUNTY ON THE OUTCOME!

PLUS ALL YOUR FAVORITE DEPARTMENTS  
AND MUCH, MUCH MORE!

COMING TO A GALAXY NEAR YOU  
US NEWSSTANDS: NOV 4  
UK NEWSAGENTS: NOV 27



### VERSUS: WHO WINS?

It would be a long, hard-fought space battle, no doubt. It is our contention that Ackbar's 'humanity' would lead to his defeat by the ruthless inhuman Thrawn! This time, evil triumphs!





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